STAGE BROADWAY SCREEN

VARIETY

PRICE 25¢

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VOL. XCVI. No. 9 NEW YORK, WEDNESDAY, SEPTEMBER 11, 1929 72 PAGES

RINGLING 100% CIRCUS BUY

No Beauts in Vaude Who Can Fool Camera, Says Director of Shorts

All you sob sisters with tears, listen!

There are no beautiful women in vaude.

None who can step away from the variety to click in the short talkers.

On the word of any of the men making the talking shorts they will tell in one mouthful that vaude as producer of beauts for the camera ain't got none.

To make someone the goat for such a broad statement there are no pretty girls in vaude able to register like an established femme picture babe, pin it on Frank Davis. He is pretty healthy and married.

Frank did not put his wife in pictures. He had a chance but stuck on the safe side, if she shouldn't click. Frank looked over a raft of girls of all ages from all branches of vaude. His failure to pluck a few beauts convinced him completely vaude is no lot for screen finds. Not a beaut in a stageful.

The beauty candidates for films look all right in vaude and right back in vaude they go as far as the camera cares. They didn't register.

A premium may now be offered for Frank Davis's scalp, but Frank stands pat on his knowledge that vaude is no fertile field for prospective screen players. Frank may never stand so high again with the femmes, but he is only declaring himself as a short talker director and not as a vaudevillian. When he returns to vaude with Adele Darnell (Mrs. Davis) he may have to wear phoney whiskers.

Author Turns Leaper

Robert Laidlaw, novelist, finding the financial returns of authorship inadequate, has been making his living as a parachute jumper, appearing at parks, real estate picnics, etc.

He has made over 50 parachute leaps without a mishap.

He is known as the author of "Death of a Young Man," an artistic success a couple of years ago, published anonymously.

Oldest Legit House

Savannah, Sept. 10.

A plaque has been donated by the local chapter of the Daughters of the American Revolution, to adorn the Bull street side of the Savannah theatre, designating it as the oldest legit theatre in America still playing road shows.

The Savannah is 100 years old.

Maybe this tells everything.

Air Appeal

Hollywood, Sept. 10.

Femme cliff dwellers who park the body on the roofs of high apartment buildings for the daily sun bath, are attracting local aviators.

The boys are flying low.

IDLE VAUDEVILLIANS AT WORK IN OTHER LINES

When asked by a nosey Variety reporter where all the acts seeking vanishing independent vaude dates were disappearing to, one of the leading indie bookers replied without showing his gold teeth:

"They are getting out of the biz."

This booker said a comic is now driving a taxi in Brooklyn; a sister team had opened up a beauty parlor on Long Island; the male half of a bench team is selling insurance; one-third of a trio is bootlegging; a hoofer has turned waiter, while another vaudevillian who had starved to death in a sketch is starting life over as a soda jerker in a Brooklyn soft drink parlor.

PAY PER SHOW

Ed Wynn and Will Rogers are being offered to picture and vaudeville houses by the William Morris office.

Wynn is asking $500 a performance (14, 17 or 21 shows weekly), while Rogers wants $10,000 per week flat.

NO OPPOSISH NOW IN CIRCUS FIELD

Pays Under $2,000,000 for 5 Mugivan, Ballard & Bowers Shows — Immediate Possession

By the purchase Monday of the five circuses from Mugivan, Ballard & Bowers, John Ringling became the unopposed owner of the entire circus field.

Last night Ringling left New York on a tour of inspection of his new tent properties. They are the Sells-Floto Circus with Tom Mix, Hagenbeck-Wallace, John Robinson, Sparks show and the Al G. Barnes Circus. With Ringling's Ringling-Barnum Big Show of 100 cars, the

(Continued on page 67)

IMPOSTOR DIES IN LIVING BURIAL

Buenos Aires, Sept. 10.

Attempting the "buried alive" stunt about which he had learned when he was employed by Blackamon, the Italian showman, who does the trick as a business, a performer whose name is unknown,

(Continued on page 28)

Waiting Girls at Auditions Tell Each Other Woes of Job-Hunting

Merging Theme Song

The 29-30 theme song of the show business:

"There's merger in your dreamy eyes."

DIVERSIFED RADIO BILL BY PAR, WITH 12 STARS

The Paramount-Publix weekly hour on Columbia will debut on Sept. 21 with a program scheduled to be the most traveled and diversified of any ethereal effort so far attempted. Listeners will be swung from New York City to Astoria; then to Indianapolis. Manhattan will broadcast before the long transfer to the Hollywood studios. On the return a stop-over on the Publix stage in Omaha is included.

An air orchestra, composed of men picked from the orchestras in the Broadway and Brooklyn houses, as well as in Astoria, will be a permanent feature.

Between the east and west coast studios 12 stars are being conscripted. Not just addresses but playlets, songs, gags and musical renditions assigned to the different ones.

Paramount later in the week picked David Mendoza as regular conductor of its broadcast orchestra.

DONA ROSE ATTACHED, AND BY THE WRONG GUY

When Dona Rose was served with a writ of attachment at the instance of Saks and Co., she had the idea the papers were documents of affection. Dona is accustomed to having people attached to her. Otherwise how can one live at 1212 Upper 5th avenue.

She paid neither attention or cash, when a bill for $5,200 was rendered. That's only perfume money to Dona. Nevertheless Miss Rose didn't raise the money. She gave them one check for $5,500 last January. They should be satisfied, she claims.

The other day a dark man entered her life. He was sent to lock the doors of her spacious apartment and see that nothing was removed. Miss Rose has 38 hats, 12 fur coats, 60 pairs of shoes and quarts of $20 an ounce perfume. Then her jewels which number like Peggy Joyce's, although they aren't so large.

She called her attorney, Arthur Garfield Hayes. Hayes got Saks to lay off a while saying Miss Rose had dropped $172,000 in the market. All that Chrysler stock and Radio which made Dona what she was

(Continued on page 71)

Answering a theatrical call may be one of the tortures of stage life.

It is possibly accountable why some of the girls around are not as young as they should be. They grow ancient answering calls. They go to a call as a young woman and go away old.

Girls are told to be present on the dot of the hour appointed. Then it is wait, wait, wait, until finally dismissed with nothing accomplished.

And what do the girls talk and think about to while away the hours? You'd be surprised.

A few of the intelligent ones are impatient with their weary plight. They wonder if they are victims of paranoia; a person who is afflicted with a crazy obsession pertaining to themselves.

"You know," said one waiting lass, "a producer recently told me that some chronic actors are victims of paranoia. They think they are actors, although everything in the world has contrived to disprove it.

"He told me," she went on, "about a man under surveillance in Bellevue because he thought he had a cat in his stomach and he had to drink milk to feed it. The doctors could not rid him of that hallucination, so they suggested an operation to let the cat escape so that it could run about and drink milk in a more natural manner. They pretended to operate and then

(Continued on page 54)

Alaska Barren of Shows

Seattle, Sept. 10.

G. R. Eckman, formerly booker here, is back from three months in Alaska.

He says vaude is nil in that territory. Only stage shows given the past year in all Alaska were two by the Elks lodge in Juneau.

"The Jazz Singer" got $1 top and capacity at Gross' houses in Juneau and Ketchikan.

Television in Africa

Washington, Sept. 10.

Television is being given public demonstrations through South Africa by the Baird Television Co. and the African Broadcasting Co., according to Trade Commissioner S. H. Day, Johannesburg.

Company is to be launched to make the broadcasting permanent.

Why Are Chorus Boys Conceited, And Why More So Than Chorus Girls?

All the talk about producers doing away with chorus men proves to be untrue. Producers are looking high and low for chorus gents but there is a scarcity of the right type.

Fashions in chorus men leans toward the operetta type these days; tall, handsome individuals who can wear uniforms with plenty of gold braid and look dignified rather than ridiculous.

Adonises must dance and sing.

Men who can sing are usually foreigners, at the singing business long enough to acquire an operatic paunch with nothing dashingly juvenile about them. Men who can dance come under the designation of hoofers and often are petite.

The few tall handsome males floating around Broadway seem to be snatched up by theatres as doormen, and from there find their way into pictures. In fact, the handsome guys seem to feel that there is more chance of getting into pictures from a door than a chorus.

Seem to be no tall, handsome trained chorus men, that's all. If there are any who can fill the requirements there are opportunities for them.

"Ming Toy," coming Ziegfeld production, needs plenty of them. They are wanted as naval officers. Same for "Fifty Million Frenchmen," to be produced, and also for "Tin Hats," another musical production.

Conceit

When male applicants for chorus jobs are told that they must be young, tall and handsome, they remain unperturbed; all feeling they have the goods.

The specimens applying are far more conceited it seems than girls seeking stage jobs. Not many girls will admit they are beauts unless pretty well assured.

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COOLING PULLS LONDON TRADE

"Rainbow Man" Poor, Displacing "Blackmail" Hit

London, Sept. 10.

Well publicized comfort of artificially cooled theatres during the recent sultry weather has drawn excellent business to such West End houses as Empire, Plaza, Regal and New Gallery. Slogan of "cooler inside than outside" has been pushed to the fore.

Much surprise was occasioned by the Empire spotting "Silent House," the first silent British subject offered by this major house in months.

"The Rainbow Man" did poorly at the Capitol, inadequately exploited and set in an unsuitable location. Picture is presented by Charles Woolf, managing director of Gaumont British, which controls the house. "Blackmail" was withdrawn while it was doing well in order to make room for "Rainbow Man."

The Carlton is completing 14 weeks of "Cocoanuts" to a good average.

UFA GIVEN THE WORKS FOR AMERICAN MARKET

Ufa, the biggest of the German companies and the first to attempt to secure a permanent selling foothold of its own here, has, according to informed sources, allowed itself to be manoeuvred into a position where it practically cut itself out of the American picture market.

Except for the few pictures Paramount and Metro yearly have the right to select from the entire heap, Ufa has jockeyed itself into a jumble of costly litigation and petty inter-relationships that restrict it from cream territories, and in others permit its pictures to second fiddle other foreign product.

Military tactics of some of its visiting executives have aroused the ire of litigants who concede that many thousands of dollars and much time in courts could have been saved had there been an amicable accounting.

Plaintiffs in all cases have been successful. The Brill organization, which Ufa is reported to have grabbed at as a life saver before Jaydee came along and sold it on Worldwide, has had not only its injunction restraining Ufa from selling in the eastern states sustained, but its attachment, for the total of $221,000 alleged damages, upheld in a later court ruling.

Recently Ufa compromised with one of its former employees, Max Gooseman. It cost the company $3,000 to erase his action for commissions.

EXHIB LEADERS QUIT MASTERPIECE BOARD

London, Sept. 10.

Frederick Cooper and Alderman Trounson, respectively president and ex-president of the Exhibitors' Association, and both members of the advisory committee of the Board of Trade, resigned from the British Masterpiece Board late last week.

With them went Fred Morrison, delegate to the General Council of the Association.

These promoters do not make their reasons entirely plain, but it is intimated that the allotment of some $200,000 of stock is involved.

New company regulations and also revised rules of the Stock Exchange make board members of joint stock companies personally responsible for company obligations and it appears that Cooper, Trounson and Morrison do not relish assuming such responsibilities.

Why shouldn't you get to the top of the tree? It's still there.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

German Films in Paris

Paris, Sept. 10.

Current picture house bills show a remarkable number of German imports. Most of the leading Paris houses are showing product from Berlin, suggesting perhaps the result of trade understandings made when the French and German trade talked of co-operation during the long wrangle over film quota aimed at America.

In recent months also the exhibitor situation in the capital has changed, Franco Films now controlling most of the leading Paris stands.

Exceptions in use of foreign subjects are Paramount, where "The 50-50 Girl" is on the screen, and Gaumont's feature, "The Temptress."

DEFLATION ON FOR GAUMONT

London, Sept. 10.

Charles Woolf has been making heavy cuts in staff and payroll since going into Gaumont British as managing director. On the PCT end it looks like a move to write down values drastically in preparation for the next Gaumont British financial statement due shortly.

Understood it is Ostrer Bros.' idea to clean up any possible inflation in the next balance sheet and then go to the stockholders with the argument that the new situation puts the affairs of the corporation in stable shape.

It is not yet certain that the Bromheads are entirely eliminated from the Gaumont British situation, belief being that payment has not yet been made to them for the stock taken over upon their resignation.

Report is around that they are coming back into the picture business in any event and there is still a chance, according to understanding, that they may return by way of the Gaumont company, from which they recently were forced.

U. S. Talkers Are Well Received in Holland

Amsterdam, Sept. 10.

An abridged version of "Show Boat" with reproduction on Western equipment scored a success at its premiere here as far as the public was concerned although the press was not especially enthusiastic.

"Weary River" also was favorably received at the Cinema Royal, house of 1,100 capacity and one of the most important establishments in Amsterdam. Reproduction of this feature was by means of a new Dutch apparatus, the reproducing quality of which received praise.

Gunmen Plug Cy Tearney

Chicago, Sept. 10.

Cy Tearney, who with his brother Al, runs the Garden of Allah, roadhouse near here, was shot in the chest by eight men who invaded the club early Tuesday morning.

Motive of the shooting is not known, but Tearney claims the men wanted to take him for a ride. Physicians who dug out 60 shotgun slugs from Tearney's chest say he will recover.

FILM PIONEER DIES

Paris, Sept. 10.

Abe Kaffenburg, founder of the old picture house in the Montmartre district called the American theatre, 20 years ago, died here a few days ago.

Kaffenburg, 54, was a nephew of the late Abe Hummel of New York, who made his home in Paris after the sensational scandal that led to his disbarment and imprisonment in the States.

Kaffenburg retired from business two years ago.

CUBAN-BACKED FILM

Hollywood, Sept. 10.

Norman Kerry and Helene Costello will be co-featured in the first of a series of talkers to be made by Cuban International Films at Tec-Art studio.

Rene Cordova, Cuban actress, and Kitty Gardner will be in support. Cliff Wheeler directing.

Story, untitled, concerns a Havana mystery.

MARY and MARGARET GIBB

America's only native born "Siamese" Twins.

Played 44 solid weeks and broke records.

Opening soon in the middle west.

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FOX AND G.-B.

Highest Fox authorities are apprised of the closure for the Gaumont-British chain of 300 theatres and studio property of the English company, one of the most powerful in the show world overseas.

Passage has been booked for Winfield Sheehan on the liner leaving Oct. 4. Joe Pincus, casting expert for Fox, is scheduled to leave around Sept. 22. It is understood that both of these Foxites are going to get the studio end of their reported British acquisition into immediate condition for foreign feature production activities.

SWISS CENSORS CAN'T MONKEY WITH DIALOG

Brussels, Sept. 10.

Paramount's talker, "Le Chanson de Paris," was submitted to the Belgian board of film censors minus sound as the board has no equipment to run such pictures.

Board refused to pass on the picture as it "had no sub-titles."

Local press picked it up with result that C. Vincent went to the Minister and got a withdrawal of the decision of the board.

As the law stands censoring cannot be applied to the talkers. Now appears board will pass on picture portion of the feature and make no attempts to touch the dialog.

2 Crews-Stars-Directors On English-Spanish Version

Hollywood, Sept. 10.

Sono-Art will produce "Blaze of Glory" in both English and Spanish. Eddie Dowling does the English version, Renaud Hoffman directing, and Jose Bohr stars in the Spanish footage with Andrew Stone directing.

Both versions will be made at the same time, two crews alternating on the same scenes.

Title of the Spanish version will be "Sombras de Gloria." It will be released in both silent and dialog throughout the Latin-American countries.

WIRING IN MANILA

Manila, Sept. 10.

Two local theatres are making it a race to be the first with wired equipment. Rialto and Majestic are both putting in American installations. Latter is to change its name to the Radio theatre.

Representatives of Lyric theatre are now in the U. S. purchasing sound equipment for their theatre.

LENI LEFT $50,000

Los Angeles, Sept. 10.

Lori Leni, widow of Paul Leni, German director who died here last week, filed petition for letters of administration to the estate of her husband.

Value is placed at $50,000.

British Film Field

By Frank Tilley

Talkers Enter Egypt

Cairo, Sept. 10.

Paramount has applied to the ministry of the Interior, Egyptian government, for permission to exhibit its sound pictures in this territory and the application has been formally approved. Accordingly the first Paramount sound picture will be shown at the Royal Cinema, Alexandria.

Universal also has taken action to open the country to its product and "Show Boat" presently will flicker on the banks of the Nile.

SWANSON FILM LONDON SMASH

First World Premiere of U. S. Release Abroad

London, Sept. 10.

World premiere of Gloria Swanson's, "The Trespasser," American made talker, at the New Gallery Cinema last night, turned out to be a sensational smash, both in reception of star and picture, and in the public demonstration that accompanied the first performance.

Police reserves were called upon when a mob of 5,000 jammed Regent street at the new house. Bobbies with linked arms were drawn up for two blocks leading to the entrance. They could not control the crowd which broke through and swarmed into the lobby. Miss Swanson was cheered for fifteen minutes upon her arrival.

By the time the house was filled and the doors closed the outside crowd had grown to 6,000. Waiters tried to rush the gates. The star herself sat inconspicuously among the fans, but was spotted after the picture had started and a new demonstration organized.

It became so noisy that they had to stop the picture and Miss Swanson called to the stage where she was cheered for another period. A similar outbreak of cheering at the end of the film brought the star forward on the stage again. Same thing happened when she left the theatre and faced a big crowd that had waited for her exit.

Picture has had sensational publicity and the whole affair puts Miss Swanson right at the top as a talking picture name in England.

It's the first world premiere for an American picture abroad. With the high interest in talkers over here, the Swanson set up was perfect.

London, Sept. 10.

Gloria Swanson went on the air here Sept. 5 at 10.15 British time in a broadcast by British Broadcasting Co.

Feature was relayed through all British stations and also on short wave length to the States, from Chelmsford.

Screen star spoke greetings and sang "Love" from "The Trespasser," closing with a short "good-bye" speech.

According to advices subsequently received by Jos. P. Kennedy, the whole broadcast was picked up by the National Broadcasting Corp. in the U. S. and a complete record of it mechanically recorded by RCA Photophone.

3 Egyptians for $25,000

Washington, Sept. 10.

Egypt's only picture studio at Helipolis turned out three pictures last year at a total cost of $25,000.

About 50 Egyptian houses bought the pictures, says the report to the Department of Commerce.

Par. Moves Paris Base

Paris, Sept. 10.

Paramount is closing its offices on the Champs Elysees and moving to quarters in the Paramount theatre building.

Miss Lillie's First

Los Angeles, Sept. 10.

Beatrice Lillie is traveling to New York on private affairs. She is due back on the coast in November for her first talker.

London, Aug. 30.

A feature of the last year and a half has been promotions of public companies. Some of these have been flat ramps. Flatulent figures, fake valuations, shoestring underwriting and issuing houses. More than one issue has been made through a firm the head of which is under suspicion of being connected with Jacob Factor.

Several issues which the public has not subscribed to except for a vulgar fraction have been left with their stock by defaulting underwriters, just little commission-grabbers who got theirs if the public fell hard enough, and who left their commitments flat if the stock stuck.

One of these was International Talking Screen Productions, Ltd., a merger including Rayart, British Screen, Staaken of Berlin, and Derussa, a Russo-German concern. This company held its first meeting this 28th and George Pearson told the stockholders suits were being filed against the defaulters, meanwhile the subsidiary companies were financing themselves.

This is just a side issue of the situation. Committee of the Stock Exchange this week altered its rules and slipped a warning to several members of the Exchange that the type of market-rigging common over the last year must stop.

One alteration is in the granting of applications to deal in stock of new issues. This week the committee has turned down the application of the recently formed Edibell Co., a concern marketing a disk system in conjunction with the Edison-Bell Talking Machine Co.

Edibell Co. has been told its stock will not be dealt in on the Exchange until it has presented its first year's accounts. Similar action is to be taken with all issues which consist of ideas and theories not commercially proven.

Further and far-reaching alterations to the Stock Exchange rules oblige a company director to hold more than a nominal stock qualification, prohibit him from voting on any contract in which he has a private interest, and order seven clear days before a general meeting a full statement of accounts must be lodged with the secretary of the share and loan department of the Stock Exchange.

More than one of these rule revisions will affect the attempted stock issue of British Masterpiece Films Co., from the board of which the notorious Harry Lambert has now vanished, and whose name and connection is carefully omitted from the "particulars" issued in place of a prospectus.

No public issue is to be made, the alibi being the whole of the unissued stock has been bought by "a well-known city house," which will put it onto the stock market. Yeah? If the Stock Exchange committee say so! This "well-known city house" is one Sir W. O'Connor, connected with English and Foreign Trust. And other things. Including some film flotations which are now in the happy position of having unloaded their stock at a premium and

(Continued on page 66)

SAILINGS

Oct. 1 (London to New York) Kimberly and Page, Harry Burns and Co., Rita Forde (George Washington).

Sept. 27 (New York to Paris), Mr. and Mrs. B. P. Shulberg (Ile de France).

Sept. 20 (New York to Paris), Bernie Fineman (Ile de France).

Sept. 16 (London to New York), Morton Downey, Bob Fisher (Olympic).

Sept. 13 (New York to London): Ben Bernie and orchestra, Nell Hamilton (Bremen).

Sept. 11 (London to New York), Yvette Rugel (Olympic).

Sept. 7 (London to New York) Edgar Selwyn, Georgette Cohan, William A. Brady (Berengaria).

Sept. 7 (New York to Paris) Ed Ballard, Maurice Goodman (Ile de France).

Sept. 6 (New York to London), Thornton Wilder (Lapland).

Sept. 5 (Sydney to San Francisco) A. S. Byron, Vera Gerald (Tahiti).

Sept. 5 (Paris to New York) Lili Damita (Bremen).

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Outdoor Lure, Departing Visitors Cut Into London Theatre Takings

London, Sept. 10.

Sept. 7 makes the 16th fine Saturday in succession in London with the consequent blow to theatre box offices in the lure of outdoors. Besides, hundreds of thousands are drawn by the Schneider cup races, and moreover the departure of August visitors has been enormous.

At the Adelphi "Brothers" has not yet definitely caught on and its fate hangs in the balance.

"The Cup of Kindness" is running steadily to fair business at the Aldwych.

"By Candle Light" at the Criterion dropped sharply for a time, but now has gone up, due partly to the publicity attending the sending of another company to the States and partly to the comment brought about by Leslie Faber's death. Piece was on its last legs, apparently, when it caught its second breath.

"Tess" as Stop-Gap

"Tess of the Durbervilles" revival was put in the Duke of York's as a stop-gap, accomplished its purpose and closed Sept. 7, after keeping the house open several weeks and even turning a slight profit.

"Love Lies" is doing well at the Gaiety, while "These Pretty Things" at the Garrick never got properly started and is struggling along with poor takings.

"The First Mrs. Fraser" is big at the Haymarket, holding to high figures with a steadiness that augurs well for its future.

"Mr. Cinders" at the Hippodrome is topping the Adelphi, with nightly takings running close to $3,000, generally exceeding that figure.

"Bitter Sweet" at His Majesty's is enormous. Two performances Wednesday of last week went to $5,000 and high grosses are steady.

Co-Ops in Slump

The Co-Optimists at the Vaudeville got away to a running start and held a swift pace for a while. Then it went wobbly, necessitating a new edition Sept. 6 with Gilbert Childs added to the cast. Group is understood to have abandoned its original goal of running in London until the Motor Show in October, then touring and returning to London around Christmas.

"Wake Up and Dream" at the Pavilion in rounding out its twenty-fifth week showed considerably more for that period than "This Year of Grace," Cochran revue at the same house last year. Producer is still unwilling to take the piece off, although its successor is being made ready.

"The Show's the Thing," playing the Lyceum at popular prices, is piling up big figures. This is the Gracie Fields show which originally started at the Victoria Palace.

"Murder on the Second Floor" is making no headway at the Lyric, and another that lags is "Hold Everything" at the Palace, never fully successful and now doing but moderately.

"Journey's End" continues to be the sensation at the Prince of Wales, leading the town and playing without a vacant seat.

"The Matriarch" moves along fairly, making small profits with a small operating cost.

"The Middle Watch" is highly successful at the Shaftesbury, gross running around $13,000 a week right along.

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AUSTRALIA RACES PAY MORE TAX THAN SHOW

Sydney, Sept. 10.

Returns on revenue to the Commonwealth for the period April to July, just made public, disclose government returns from betting and race track vastly in excess of the return on amusements through taxes.

Figures are $268,615 for all amusement taxes paid and $412,050 for jockey clubs and betting imposts.

Carrillo's Slant-Eye Valet Starts Something

Sydney, Sept. 10.

Wong Wing, Leo Carrillo's Chinese dresser, all but started a new Far East situation, when the stage crew at the Criterion here threatened to strike because the Celestial was not a member in good standing of the Australian Theatrical Union.

Carrillo offered to pay all fees to make Wong Wing an Hon. union member, but the union couldn't see meeting China boy socially. Issue was taken formally to court and the tribunal ruled that a union man must be paid scale in the capacity of dresser, Wong acting as production supervisor.

Possession of Casino, Paris, at 10,000,000 Frs.

Paris, Sept. 10.

Varna proposes to stage "Good News" at the Casino de Paris. Only detail remaining is possession of that house. Negotiations are on with Volterra for the transfer, for which the latter asks 10,000,000 francs, transaction involving passing of the lease.

Deal is close to completion and probably will be fixed this week.

Peg O'Neil Sketch Mild

London, Sept. 10.

Peggy O'Neil showed her new sketch, "It Must Be Love," at the Coliseum. It turned out to be a rather anaemic affair, but got over on the strength of the star's popularity.

She is supported by Alec Fraser and Haddon Mason.

Report Casino Switch

Paris, Sept. 10.

Report is about that Varna and Dufrenne are negotiating to take over the Casino de Paris, which they propose to use for a new revue featuring Mistinguette and Earl Leslie.

Revue is already in rehearsal, but understanding was that it was aimed for the Palace.

Australian Profits

Sydney, Sept. 10.

Hoyt's theatre here reports net profit for the fiscal year lately concluded at $495,000.

CARPENTIER, COMIC, DIES

Paris, Sept. 10.

Georges Carpentier, comedian, not the boxer, was found dead in his hotel room, probably a victim of heart disease. He had played as usual the previous evening in "Carnaval" at the Capucines theatre.

Carpentier was a leading member and also one of the founders of the Actors' Union. He was prominent in the actors' strike a few years ago, but had never achieved a leading place on the stage. He was 53.

Wiley Watson's Break

Hollywood, Sept. 10.

Wiley Watson, Australian musical comedy player, stopped off here en route to London and visited M-G. Sam Wood spotted and nabbed him for a small part in "Cotton and Silk."

English comedian leaves for New York this week.

Bob Fisher Bereaved

London, Sept. 10.

Bob Fisher has received news of the death of his father in New York, and sails on the Ile de France Sept. 18.

WILL MAHONEY

In EARL CARROLL'S "SKETCH BOOK," Carroll Theatre N. Y. C.

The Brooklyn "Times" said: "Chief among the funmakers of 'Sketch Book' is that hilarious clown, Will Mahoney. He is in and out of the production all evening with his familiar eccentricities that brought him fame in vaudeville and which were a delight to the opening night audience."

Direction

RALPH G. FARNUM

1560 Broadway

Triangle Theme Starts Paris Theatre Season

Paris, Sept. 10.

Appropriately enough the fall production season opened here with a mildly successful piece, "Arthur," dealing in a rather audacious way with the domestic triangle involvment.

Piece is trivial in plot but risky in situation. Has to do with the "professor" of a beauty parlor, whose flirty wife comes near to discovery in her affaire with a lover.

Her country cousin steps into the emergency and saves day by marrying the lover. Arthur, the beauty expert, makes the girl a sensational beauty by the exercise of his art, and at the finale she takes a lover of her own. Boucot plays the beautifier.

"Brothers" Near-Hit

London, Sept. 10.

"Brothers," rewritten and produced by Edgar Wallace with Hartley Power in the dual roles played in New York by Bert Lytell, was cordially received at the Adelphi.

Subsequent performances have had a fair attendance and generally it looks like a moderate success. Newspaper comment gives praise to Power and Ben Welden, the latter as Oily Joe. Remainder of the cast is indifferent.

Brady's Round Trip

Paris, Sept. 10.

William A. Brady sailed Saturday for New York on the Berengaria with the parting word he would be right back, in time for the premiere of Wyn's production of "Street Scene," which Brady produced in New York.

Piece is set for the Apollo.

WEBSTER MARRIES IN N. Y.

Tom Webster the noted English cartoonist, was married in New York Thursday by Mayor Walker to Mae Flynn, American, formerly on the stage.

Webster came over here to ostensibly visit Hollywood, but after he had married. The couple met a year ago when Webster was on this side. They will live in London.

REVELLERS IN ZURICH

Zurich, Sept. 10.

The Revellers are the leading attraction here for the moment, but opera and concert stars of world renown are promised soon. Among them are Galli Curci, Gigli, Heifetz, Maria Ivoguen, Kreisler, Lehmann, Piccaver and Rachmaninoff.

MASLOVA O. K.

London, Sept. 10.

Maslova, entirely recovered from the breaking of a leg ligament, opens at the Hansa theatre, Berlin, early in October.

"Deck" After "Rose-Marie"

Paris, Sept. 10.

Last performances of "Rose-Marie" are announced at the Mogador.

Upon its departure Isola Bros are producing "Hit the Deck," probably in early October. They have brought over a large company of English boys and girls for the production under Max Rivers.

Berlin Has 3 Hits in 7 Starts; "Grand Hotel" B'way Prospect

Berlin, Sept. 10.

Berlin stage season started with a bang, the week disclosing four substantial successes, two that look like moderate money and one that looks only fair for short run.

Leader of the new group in popular esteem seems to be "Two Neckties," review by George Kayser with music by Micha Spoliansky which looks set for a solid run at the Berlinertheatre. Kayser, the serious dramatist, hasn't provided much by way of book, but there is enough to hang Spoliansky's charming score upon.

Story has to do with a waiter who changes neckties with a swindler in order to help him to a getaway. By his action he wins a trip to America, leaving his German sweetheart behind. In the States he is all set to marry a great heiress, but at the last minute he falls into a sentimental mood and rushes home, only to find that his old sweetheart has come into millions.

Moore and Lewis and DeHaven and Nice, American dancing teams, were the twin riots of the evening.

Birth Control Theme.

Among dramatic plays the sensation is "Cyankalie," by Friederich Wolff, at the Lessing theatre. Production is by a group of little known actors and is hailed as the strongest dramatic piece of the autumn. It is built on a birth control theme, but in too frank a way to be possible in America except in a much modified form.

"Grand Hotel."

"Grand Hotel," at the Lustspielhaus theatre, is the work of Paul Frank, co-author of "By Candle Light," current success in London. Piece was well received here, is set for a run and looks like a distinct prospect for New York. Slight plot concerns a young man entertaining a girl at an expensive hotel and finding that he has no money. He makes frantic efforts to obtain funds, having a money lender smuggled in as a waiter. This deal fails, but in the end a benevolent millionaire helps him out of his difficulty.

The brilliant playing of Georg Alexander in the lead contributed much to the play's success.

Pan "Road to Rome."

"The Road to Rome," at the Koenigraetzer theatre, got something of a panning in one journal as "an out-of-date imitation of Bernard Shaw." Public reception was more friendly. Maria Bard in the role created by Jane Cowl, was well liked.

More Americans.

"The Happy End," operetta, at the Schiffbauerdamm theatre, is founded on a magazine story by the American, Dorothy Lane, but in stage form is more the work of the adapter, Bert Brecht. Management here hoped to score a repeat on its successful "Beggars' Opera" of last season. Trouble in the new piece is lack of plot, although score by Kurt Weil is first rate.

"In Chicago 30 Years Ago" is the curious title of a play dealing with the conflict of a crook and a Salvation Army lassie, ending in the matrimonial clinch. It is exceptionally well played and expertly directed, but looks like six weeks at best.

"The Merchant of Berlyn," by Walter Mehring, is an interesting bit of shrewd satire on society in the days of post-war inflation. Has to do with a Polish Jew who becomes rich in operations in paper marks and then goes broke through the same medium. Play has lively types and sidelights of Berlin life. Producting by Piscator touches remarkable heights of stage effect, including revolving stage, use of trapdoors and two moving runways.

Sure to enjoy a long run on the sensational angle.

EPHRAIM-BUTT TRIAL

London, Sept. 10.

Action by Lee Ephraim against United Production and Sir Alfred Butt is near trial. Case due late September or early October is damage suit growing out of recent ousting of Ephraim from partnership in a former producing concern.

Ephraim is demanding $150,000 damages, and case is regarded as raising important points in theatrical trade custom. Sir Patrick Hastings is counsel for plaintiff and Norman Birkett represents Butt.

HIS WIFE AND EQUITY BOTHER MAURICE ELVEY

London, Sept. 1.

What's Snowden got to solve that's tougher than this, Maurice Elvey wants to know. His wife, Isobel Elsom, was all set to do "The Infinite Shoeblack" and follow it with "Emma Hamilton" when a wire came at the last minute from the Denver stock saying they'd taken up their option. Contract called for 20 weeks at $750 a week. They wouldn't take no for an answer so she waved good-bye to "The Infinite Shoeblack." Mary Newcomb, American, walked into it for a hit.

What of Isobel Elsom? Equity by-laws say that any visiting actress playing in America can be engaged only on condition that if play is pulled off the visiting actress can't go into another show until six months have passed between her arrival and the new role. What then happens when one is playing stock and the show automatically is pulled off at the end of a week?

According to Elvey it means the actress can't act again for six months. Who pays? Equity or the stock company? That's the laugh. Neither. Elvey says his wife rarely writes (says he follows her through "Variety"), but he can't follow anybody on this one.

Meanwhile Miss Newcomb goes into "Emma Hamilton" and Elvey, hoping to give his latest picture a mild plug, thinks it's just about "High Treason."

Wallace Leases Wyndham's

London, Sept. 10.

Edgar Wallace has taken Wyndham's under lease as a home for his own production output.

His regime begins with the opening at Wyndham's of his piece, "The Calendar," now touring and due in London this month.

Emerson-Loos New Play

London, Sept. 10.

John Emerson and his wife, Anita Loos, are here from the continent and headed for home late this month. Emerson said he is carrying around a completed play by himself and the missus and hopes to "inveigle some gullible manager" into producing it.

Emerson has recovered from the throat trouble from which he suffered.

Metro's Music Rights

London, Sept. 10.

Musical product created in connection with Metro-Goldwyn film activities will be published in England by Campbell & Connelly.

Contract covering the transaction was signed yesterday with Robbins, musical subsidiary of Metro-Goldwyn.

"HOLD EVERYTHING" FINALE

London, Sept. 10.

"Hold Everything" is set to close at the Palace Nov. 2 with an English piece, still unnamed, to succeed. Newcomer has been written by Joe Tunbridge with music by Jack Waller.

A three-week break-in will be fixed to include Birmingham. Cast is not yet engaged with the exception of Sidney Howard. Underground report is that Nelson Keys is also likely.

"Letter" Due in Paris

Paris, Sept. 10.

Horace Carbuccia has completed arrangements to present Somerset Maugham's "The Letter" in a French version at the Athenee, following the current revival of "Manquait un Homme" change coming with the arrival of cooler autumn weather.

Yvette Rugel West Bound

London, Sept. 10.

Yvette Rugel is sailing for New York tomorrow (Wed.) on the Olympic, refusing to take provincial dates.

Bribery of Officials Charged by Dailey, L. A. "Acting School" Head

Los Angeles, Sept. 10.

It is understood that U. M. Dailey, operator of the Cinema Schools, will have to face the Grand Jury to substantiate accusations of an extortion plot brought by him against city, county and state officials. Dailey, his wife, W. E. Wagner and R. P. Shideler, dictated statements in the City Prosecutor's office last week accusing certain city officials of taking $4,000 from Mrs. Dailey for the alleged purpose of bribing attaches of the District Attorney's office to prevent issuance of a complaint against Dailey on a charge of fraud and grand theft in connection with a $73,000 stock transaction. When the statements were presented to Dailey both he and his associates repudiated them and refused to sign. As a result the matter was turned over to the District Attorney for investigation and it is understood by City Prosecutor Nix that Dailey will be brought before the grand jury this month and forced to substantiate his charges or else.

These accusations of Dailey's were a bombshell at a preliminary hearing of the cases against Dailey in the City Prosecutor's office at which both he and attaches of his school as well as former pupils attended. The meeting was presided over by Deputy City Prosecutor R. F. Connor who engineered the investigation of the school. Connor, in conducting the hearing, stated that the matter of Dailey's contracts between himself and his pupils would not be considered, as investigation showed that Dailey was using these contracts to hide behind the skirts of the law.

Hearing this, Dailey became belligerent and launched into a vigorous denunciation of the officials whom he accused of hounding him. He denounced the officers who arrested him and accused them of having accepted bribes.

Bribes.

The officers immediately demanded an investigation of his charges with the result that Dailey was forced to give statements in support. The first statement taken was that of Mrs. Dailey, who stated that she had paid or had authorized W. E. Wagner to pay approximately $4,000 to certain political fixers, whose names are withheld, with the understanding that they would have the fraud complaint quashed by the District Attorney's office. Mrs. Dailey gave the names of all connected with the alleged bribe transaction.

When Mrs. Dailey's statement was finished Dailey was asked to give his but he refused to talk until he had consulted his attorneys, as did his lieutenant, W. E. Wagner. Later, when they gave their statements, they did not entirely substantiate the original charges of Mrs. Dailey, with both Dailey and Wagner, in their statements, vague and noncommittal and made numerous attempts to evade answering questions.

Several days after the statements were taken Dailey, Mrs. Dailey, Wagner and Shideler were summoned to the City Prosecutor's office to sign their statements. When they appeared they flatly refused to sign.

Deputy District Attorneys Clide and Yarrow were present at the giving of the statements by Dailey and they are conducting an investigation into the matter and expect to bring it before the grand jury in a few weeks.

Deputy City Prosecutor R. F. Connor found several new complainants and after taking their statements, turned the evidence over to the District Attorney which he believes will bring additional charges of grand theft against Dailey, who will be tried Oct. 7, on charges of petty theft and fraud.

Another result of the investigation is the tying-up of Dailey to a new and more serious charge, the nature of which the District Attorney refuses to reveal.

CRISP THROUGH ACTING

Hollywood, Sept. 10.

Donald Crisp is dropping grease paint to direct megaphone again. He was sent east by Paramount to play in "The Return of Sherlock Holmes," and has announced this as his last picture as an actor. Crisp and Phillips Holmes have just returned from New York.

Across the Desk

Hollywood, Sept. 10.

Just recently a featured screen player was let out by a studio. While working over on another lot his last film for the first studio clicked, and he was called back to talk it over.

After the signatures had been scribbled on the new contract the studio head said, "Well, Jim, may as well tell you—you could have gotten a thousand more."

"Yea?" said the actor. "And you could have gotten me for a thousand less."

EXTRA BEAUTS GIVEN BREAK BY 1ST NAT'L

First National is giving the Hollywood extra her first break. The 100 girlies in the company's Vitaphone chorus are set to get theirs in the limelight in a way that will put them on a publicity and mug footing with the biggest stars.

"Exalting the Hollywood Beauty" is the slogan admitted by the originator, Charlie Einfeld, to have been partly inspired by Zieggy's treatment of his own women.

The girls will be taken one by one and built up in national frames.

Maxine Cantway is the first of the century to undergo the handling. She has come out with breaks in 70 rotos, not to mention the type inspired by the idea that put her over as Hollywood's typical chorine. Others will be picked for their eyes, teeth, gams, dancing and singing proclivities and whatever might be gotten over as the possessor of a maximum quantity of any particular quality.

Lotus and Sugar

The two girlies to follow Maxine are Lotus Dear and Sugar Geisse. It is admitted those with the queerest cognomens will be the first to be handed to the city eds. of the land.

First National is so sure of its stuff, with its recent tie-up with a cosmic company that will put photos of any kind in 20,000 drug windows, that an executive allowed himself to exclaim:

"Why the papers and stores will eat it up. Just imagine Richard Barthelmess with his arm draped around an unknown in natty attire. And how these girls can pose! It'll make 'em known like they never could have been known, even in a corner in Hollywood.

"They'll be a lot more valuable to the company, too. We expect an offer from Morris Gest for 50 of them in his new show. Imagine how that will help!

"The time has come when a pretty girl, just because she happens to be an extra, will no longer have to wait for a fat salary before the people know her name."

"COCK EYED WORLD" OK BY CANADIAN CENSORS

Ottawa, Sept. 10.

"Cock Eyed World" has been passed by the Ontario Board of Picture Censors with only two deletions.

It will be released in Canada within a few weeks.

Another Comeback

Hollywood, Sept. 10.

Helen Chadwick will play opposite Hal Skelly in "The Show Off" for Paramount. This is her first picture in four years at a major studio.

She is another of the Hollywood players brought back to prominence by talkers. Paramount made "The Show Off" several years ago as a silent, with Ford Sterling in the Skelly part.

Frank Tuttle will direct.

A Natural
SIMPLICIO AND LUCIO
GODINO

And their brides and Filipino band playing Palace Theatre, San Francisco, week of Sept. 20.

Record breaking business. Opinion of northwest showmen, the greatest box office magnet in American theatre.

An ARTHUR KLEIN-TERRY TURNER ATTRACTION, Suite 1405, 1560 Broadway, New York.

R-K-O AND TIFFANY, DENIALS AND THINGS

Denials are made of any overtures looking toward an absorption or merger between Radio-Keith-Orpheum (Radio Pictures) and Tiffany-Stahl. Both have been in rather intimate association of late through each in conjunction submitting a similar proposal to the independent exhibitors for a product franchise.

It is said that R-K-O issued instructions to the Keith circuit to give T-S pictures as much of a break as might be convenient for the new season. This was taken as indicating more than a friendly feeling.

L. A. Young, the Detroit capitalist, is behind T-S and with a reported investment to date in that indie producer of around $4,000,000. A rumor some weeks ago that the Gianninis of the coast had made an offer to buy out Young and take over T-S was denied by T-S at the time and not printed.

Another story strongly in evidence in the banking district is that T-S and Louis B. Mayer are talking over Mayer going with the producer. Mayer is under a Metro contract and is believed to be in full sympathy and favor with the Fox people on a mutual admiration basis.

While Mayer and T-S deny any dickering, the banking fraternity familiar with the picture business persist in repeating there is something to it.

A recent certificate filed by T-S in Albany stated its capital stock of 25,000 shares at $25 will be changed to 50,000 shares, no par.

Wants Release From M-G; Josephine Dunn's 'Farming'

Hollywood, Sept. 10.

Believing her earning power is far in excess of what M-G-M is paying her on a five-year contract, with three more years to go, Josephine Dunn is asking her release. Request is on the grounds that she is being farmed out for more pictures to other producers than she is making with M-G-M.

Miss Dunn has played featured parts in 14 pictures in the past 16 months. Eight of these are said to be with outside companies. Her present salary with M-G-M is believed to be under $500 a week.

Sills, Better, Back

Hollywood, Sept. 10.

Milton Sills returns to First National shortly after Oct. 1. He is reported to have completely recovered from the illness which has kept him out of pictures since early spring.

Sills will complete the two-year contract he has had with First National some time before he became ill. He has been recuperating in the east and will stay in New York until after his wife, Doris Kenyon, makes her debut as a concert singer at the Selwyn theatre, Sept. 29.

Injunction Against Picketing Under Unusual Circumstances

The owners of the 1492 Madison Avenue Amusement Corp., which bought the film theatre there last June from the B. & J. Amusement Corp. and opened it on July 4 with themselves doing all the work about the theatre, secured an injunction from Supreme Court Justice Crain Thursday against Sam Kaplan, as president of the Moving Picture Operators' Union, Local 306, and the members of the organization. The court directed that the defendants refrain from blockading the approaches to the theatre and interfering with the plaintiff's business.

Morris Leff, president, said in asking for the injunction that after he and his associates had opened the theatre an agent of the union came around and demanded that a union operator be employed. The agent was told the plaintiff's operator was Walter Steiner, vice-president, director and a stockholder, and pointed out to the agent that the rules of the union do not permit a boss or an officer or stockholder of the corporation to join. Leff said that Steiner is a licensed operator and that all the other officers of the company hold different jobs around the theatre, but the picketing started immediately.

He Knows 'Em

Hollywood, Sept. 10.

Lew Lipton, one of the M-G-M studio smart crackers, walked into the studio restaurant and saw a copy of "College Humor" on the cashier's desk. He shouted:

"Page Al. Boasberg, he left his script behind."

Deceptive Voice on Radio Had Nothing Behind It for Films

Every unknown singer who has goods on the air sufficiently attractive is a potential film star, providing:

That a film executive is listening in and that after selling him symmetry of her tonality unseen in the night she is able to physically compare with her vocal wares the next day before the camera.

Film casting this way over the air is no myth. It is actually looming up as the latest contribution to the upheaval technique ushered in by sound.

Already one important film man has been captivated by a voice in this manner and others around New York who are radio fans at home are also credited with hitching up business with this form of entertainment.

Only last week R. H. Cochrane of Universal heard a female voice that charmed him to such an extent he ordered Paul Gulick to check Station WABC and bring the girl in for a screen test.

The damsel, at first reluctant to appear, finally insisted that she knew what it was all about before putting on the show. Paul had kept this under cover, not wishing to embarrass the woman, should the form fail to meet up with the voice.

In this particular case the meteor failed to materialize. The proboscis, through which the delicate tones that had sold Cochrane the night before had partly emanated, was abnormally long. And, the girl admitted, the long panties included in some of her stills were a necessity. She was also bow-legged.

But Cochrane is still a good listener and will repeat the act the next time he is similarly impressed by a voice.

Paul, who is theme song buyer in addition to being U's publicity chief, will only comment:

"Yes, but how deceptive a voice can be!"

Crocker-Chaplin Split

Hollywood, Sept. 10.

Harry Crocker and Charlie Chaplin, long time close friends as well as studio mates, have parted. Crocker has resigned from the Chaplin studio, where he has been for three years in a variety of capacities.

The departure leaves but two of the four members of the story staff with which "City Lights" went into production—Henry Bergman and Carlyle Robinson.

Henry Clive retired two months ago following a difference of opinion regarding the temperature of the studio pool. The comedian said it was o.k. for him and thought it should be for Clive as well.

St. John in Gang

Los Angeles, Sept. 10.

Al St. John, film comedian, must serve with the County road gang until he has earned $1,642 alimony alleged due his former wife, Mrs. Lillian St. John. This is according to a decision handed down by Judge Conrey and Justices York and Houser of the Appellate Court.

St. John was sentenced to the road gang, but appealed and received a temporary writ of habeas corpus. When he returned to Superior Court for trial, the opinion of the lower court was upheld.

DOUGH RUNS ON WITHOUT WORK

Los Angeles, Sept. 10.

Zita Johann appears to have established a record in a new direction, having earned $10,000 from pictures without appearing in any.

She came to Hollywood under a 20-week contract to Metro at $500 weekly. Never assigned to a picture and with the period up, returns east with the dough but no film experience.

Carlotta King, also with M-G-M, may break Miss Johann's record. Miss King has frittered away four months of a six months' contract that calls for $750 every payday. As far as known she hasn't done any acting to date.

Charlie's One-Man Payroll For J. P.'s Dialog Westerns

The first all-hoofbeat Western of the dime class is due here this week when Chas. Davis II arrives with the can. J. P. McGowan, who acts and writes while he directs 'em for Charlie, is understood to have added another scratch on his production escutcheon—dialog.

JP, a King Vidor on 8th avenue and the Bowery, as well as small spots nearer west, always gets reaction with his kind of people. Now that his boss, Davis, has gone talker, sterlingly reliable JP need only play dual parts and sell the pictures, and Charlie will have a one-man payroll from backyard to alley projection machine.

L. A. TO N. Y.

Neil Hamilton.
Theda Bara.
Harry Rapf.
Wiley Watson.
Leo Morrison.
Walter Woolf.
Bugs Baer.
Bernie Fineman
Beatrice Lillie.
Joey Ray.
Jack Haskell.
Earl Luick.
Charles Farrell.
Irene Bordoni.
Max Marcin.
Jack Lait.
Harry Cohn.
Frank Capra.
Jack Holt.
Ralph Graves.
William Beaudine.
Samuel Goldwyn.
John McGrail.

N. Y. to L. A.

J. J. Murdock.
Louis Bernstein.
Sam Lewis.
Joe Young.
Harry Warren.
Russell Robinson.

FORCE WIDE SCREEN ISSUE

College Proffs Go Floppo On U's Kalif Lot—MA and LL's Back East

Psychologists and picture producing don't mix. Universal has discovered it after practical experience.

Now the chances of other lettered men with "ists" getting a break with the Laemmle institute, which goes for more innovations of this kind than any other film company, are admitted not so good.

From now on whether the cognomen starts with psycho, phreno, psychia, there must be a little trade dust on the letters before Carl will buy any more r. r. tickets to Hollywood.

That's all they have to say around the U headquarters over the return from Lankershim of Prof. Marsden, DD, LL, MM, ZZ, SS, and his aide, Prof. Pitkin, whose letters were never publicized.

The psycho gents went floppo on the Coast and were quietly yanked back last week to fill out the last few days in their contracts, it is heard. Uites are certain there will be no renewals or substitutes ever again.

When the retaining of Prof. Marsden was heralded by U as a new departure in picture making that would insure the SRO of any product before it reached the camera stage, the unsounded return of the psycho was described as satisfactory. The publicity U got made the approximate $200 a week the Prof. drew down okay, despite the reported lack of results.

Prof. Pitkin got only a stick when he followed his senior to Kalif. several months later. It was inferred that Prof. Pitkin didn't want what has shaped up as a free vacation to Hollywood to interefere with his proffing at Columbia.

Columbia Disc Co.'s Paramount Tie-up; Link Completion

As a completing link in its chain of inter-industry affiliates, Paramount is expected to effect an exclusive tie-up with Columbia Phonograph Company within a fortnight. This gives the Paramount group representation in every field wherein RCA has ramifications.

Two groups will then stack up about as follows:

RCA

Radio Pictures-RKO theatres and vaudeville — Victor Phonograph — National Broadcasting Co.

Paramount

Paramount picture—Publix theatres—William Morris agency—Columbia Broadcasting System.

Columbia Phonograph is a J. P. Morgan holding and rates second only to Victor in the disc field.

Brunswick and Sonora are other large phonograph companies.

M-G-M's All-Negro Revue; Rapf East for Material

Hollywood, Sept. 10.

M-G-M will do an all-Negro revue, and soon. This is besides "Hollywood Revue of 1930," which is now in preparation. Harry Rapf will have charge of both pictures.

Rapf left here yesterday (Monday) for New York to pick people and material for each feature, the Negro film to be made first. Rapf will be away two or three weeks.

FOREIGN UNIT DELAY

Hollywood, Sept. 10.

Production on "Trader Horn," being filmed in Africa for M-G-M, delayed two weeks awaiting the recovery of Edwina Booth.

Latter suffered a siege of malaria fever for a period of two weeks.

FILM MEN CERTAIN MERGERS ARE SET

A convinced feeling is everywhere evident in picture circles that the different reported mergers are to come to pass and that the end will be the electrics at the heads of two film trade divisions.

A thought often heard is that William Fox will eventually line up with Western Electric as one of the divisions, with the other presided over by Radio Corporation (R. C. A.) as the other electric's arm. That Fox is steadily getting on a more friendly basis with W. E. is almost conceded.

The common belief is that Paramount and Warners have reached a complete understanding to complete their merger, with a hitch, if any, an opinion by the Department of Justice upon it.

The same Department's final opinion is said to be anxiously awaited by the Fox forces as a preliminary to Fox economically consolidating its show properties.

Like Paramount-Warner, the Pathe-Shubert proposed deal is now set, but reported awaiting the approval of Joseph P. Kennedy, at present in Europe.

The R. C. A. division story is through another story that the parent Radio Corporation has about virtually settled to take over Paramount-Warner upon the closure, though not at once. The R. C. A. proposal, it is said, is to buy Par as then merged with Warners, and with the Par-Warner organization to continue to operate, including all of Radio's theatrical ventures.

From an account the basis of buy for R. C. A. to obtain control of Par-Warner would be around 85.

MAYOR WALKER GOING TO SARANAC OPENING

Mayor Jimmy Walker will be of the special party leaving Saturday midnight on a special train for Saranac to attend the private dedicatory ceremonials Sunday (15) of the N. V. A. Sanatorium. The special train will leave Saranac Sunday evening, reaching New York early Monday morning.

All of the leaders of the show business have received personal invitations for the affair from Eddie Cantor, N. V. A. president, and Pat Casey of the Variety Managers' Association. Newspaper and camera men and theatre stars, besides prominents outside the show business, will be on the special as N. V. A. guests.

The Sanatorium will be one of the show places of the Adirondacks. It is to be solely devoted to patients who are members of the N. V. A. and require the mountain air for their health.

National publicity will be given the opening, with the address delivered by the Mayor.

William Morris and Charles E. Bray are attending to the formalities on the ground at Saranac, where Morris has his summer home.

"Sunday" Finally Wins

Dubuque, Sept. 10.

Battle, extending over two years, has been ended, and those who wish to see pictures on Sunday in Villisco, Ia., will have it gratified.

Voters by 354 to 331 decided in favor of Sunday films. It was the third special election on the question.

SPLURGE BY FOX REVIVES IDEA

Hundreds of Fox Houses to Be Equipped—Tie-up with Gen. Equipment Gives Him Edge on Rivals—Trade Had Allowed Grandeur Feature to Lapse

10 HOUSES NOW READY

With major film companies hectic over wide film a few months ago and suddenly putting the damper on it, claiming that it was untimely for another huge innovation on top of sound, William Fox's sudden unveiling of grandeur on the night of Sept. 16, with propaganda simultaneously in circulation that within the next six months there will be hundreds of Fox houses with installations, threatens to work up another series of upheavals within the industry.

Although Fox's Movietone Follies on double width film was scheduled for debut in the Gaiety, New York, early this year, the postponement is now blamed upon precision engineers and their desire to have perfect equipment. Four different types of projection machines were built and compared, and from these the model used in the Gaiety was assembled.

Three new projection machines are required for the projection of the 70 mm. film. About 10 houses throughout the country have been installed and will shortly be announced for individual debut, it is reported.

At the same time it is learned that Fox has been secretly at work in Hollywood shooting two other productions to follow the large version of its "Follies." These are "Married in Hollywood" and "Words and Music."

The difference in the size of the sound track on grandeur and standard stock, one-fourth of an inch on the former and only one-tenth on the latter has added considerably to the sound acoustic problem. Because of this engineers are understood to have besought Fox to still delay the grandeur debut until a larger and better built theatre than the Gaiety could be obtained. Satisfied that the final degree of experimentation had been conducted on the recording and reproducing apparatus, Fox ordered the quick Broadway opening.

As to price, Foxites are keeping grandeur in the dark. No market figure has yet been set, it is claimed by Fox executives, who add that neither has mass production of the

(Continued on page 22)

"Fast Life" and "Modern Maiden" Pinked for Chi

Chicago, Sept. 10.

Absence of "pink" pictures from local theatres for the past few months is only temporary, with the censors continuing their severe attitude.

"Modern Maidens" (M-G-M) will play the Chicago week after next on an "adults only" censor order. "Fast Life" (FN) goes into the Oriental at the same time on a pink ticket. Both B. & K. houses.

Chi Gag

Chicago, Sept. 10.

To exploit current run of "Street Girl" (RKO) at the State-Lake, a girl, Faith Fay, is living on a platform atop the theatre sign.

She's the same girl who hit all the dailies recently by running around on the ledge of a northside theatre roof and threatening to jump off if they bothered her.

Not saying who told her to run around the ledge.

Yesmen's Day

Chicago, Sept. 10.

A dinner in honor of Bill Rudolph, former manager of the United Artists theatre, was given last Tuesday by most of the theatre staff that worked under him.

The chair of honor was vacant, as Rudolph had been deliberately left out of the invitation list.

And the former yesmen roasted their absent ex-chief to a crisp brown.

Great town, Chicago!

MAYER WK.-END GUEST OF THE PRESIDENT

Washington, Sept. 10.

Louis B. Mayer was back here again last week. Getting to be a regular monthly affair for the Metro executive with the visit always including conferences with President Hoover. This time it was a week-end at the White House. Originally intended for a trip to the fishing camp but the President called that off and Mr. Mayer spent the time at the White House.

Prior to moving his bags from the Mayflower Hotel to the executive mansion Mr. Mayer had a dinner given in his honor by the Chilean Ambassador. Night following Mayer entertained a lot of officials at the Willard for another dinner.

With the Department of Justice delving deep into the business ramifications of the picture industry, local inference was that Mayer came in that connection. This he emphatically denies stating that "the whole thing is too delicate a situation for me to meddle in."

This denial was backed up by the President's secretary, George Akerson, who characterized the Mayer visit as entirely "social." Mayer amplified it by stating that this trip he was discussing the Palestine situation with Mr. Hoover and also the political set up and developments in California.

Asked as to his plans, if any, when the physical merger of Fox and Loew is completed, Mr. Mayer stated that he has a contract with Metro running until April, 1932. When that contract expires he will step out of the picture business, Mr. Mayer stated.

No offer from Tiffany-Stahl has been made to him, Mayer added, and if it should be he would not be interested. Mr. Mayer seemed much concerned in the newspaper reports of the minority stockholders in Loew's going into court to ask a lot of questions on the Fox control buy.

When here on a previous visit Mayer stated he had known nothing of the Fox purchase of Loew's and Metro until reading of it in the dailies coming into Washington that morning on the train.

Rain Floods New Orleans

New Orleans, Sept. 10.

Torrential rains rising to a height of seven feet in some sections flooded New Orleans early Saturday morning causing loss to local theatres that runs into thousands.

Loew's State was the worst sufferer. Its damage will amount to around $30,000. Many suburban houses hard hit. Bill Gueringer, southern Paramount executive, lost his new $6,000 car when it was deluged.

Westerns, Not Talkers, Wanted by Small Town Exhibs of Texas

Dallas, Sept. 10.

"More westerns and less talkers" was the cry of a mass meeting of Texas Motion Picture Theatre Owners, indies' organization, held here to thrast out troubles between the indies and the distributors.

Most of operators claimed that the small towns of Texas crave at least one good western a week and don't give a hoot about all the talkers made, although a fair percentage admitted that their houses are wired. Only one major producer has westerns to offer for the coming season, they claimed. Attempts are being made to get some indie producer to throw at least 52 of the horse operas on the market. Many decried Tom Mix's dormant spell while with a circus.

Col. H. A. Cole, head of clique, stated that, through its tie-up with Allied States, the M. P. T. O. T. has succeeded getting in on R-K-O's and Tiffany-Stahl's new franchise, "with a much more reasonable proposition," and, also, RCA Photophone has new talker equipment ready for the small town exhib's needs and pocketbook. All done, he said, to help the small indie. New R-K-O and Tiffany franchises ties the indies up for a five-year spell, with rental prices ranging from $9 to $25 per film, including score.

Judge Claude McCallum dissolved the injunction which the indies had filed against the Dallas Film Board of Trade, after alleging the distributors who comprise the board were violating anti-trust laws. Injunction prohibited distributors from demanding deposits on films and also from "black balling" exhibs with questionable standing. Don Douglas, secretary of the board, demanded that the indies raise the $1,000 bond they had to put up to guarantee court costs, which indies refused. It caused Judge McCallum to dissolve the injunction.

A. J. Maroney, indies' counsel, has appealed case to Fifth Court of Civil Appeals. The indies are not all satisfied with attempts at forced arbitration on part of producers-distributors, which they claim is intended to wipe out small town exhibitors to give room for chains, opinions to which effect were voiced plenty loud at the mass meeting.

P. POWERS' CLUB GOES ANTI-JEW

Westport, Conn., Sept. 10.

Pat Powers' swanky Longshore Beach and Country Club in this town which has already cost $800,000, is in a turmoil because the board of directors of the club have turned away from its doors such prominent Jews as Rube Goldberg, Franklin Pierce Adams, Sigmund Spaeth and Montague Glass.

Richard Connell, the humorist, and John Held, Jr., both members of the club, are leading a group which says it will resign unless Jews are accepted. Connell told the directors: "We are not Arabs here."

When the club first opened the social directors invited many fine Jewish families with other families to join. When the directors saw their club clicking they suddenly let down the bars and returned the Jewish applicants their money.

The Jews of Westport and Norwalk are stirred up, not because membership has been refused but because they term the confusion a press stunt.

VIV MOSES AT LIBERTY

Vivian Moses, after a year with Paramount on the Coast as story editor, has returned to New York a free agent.

Previously to taking the Par studio engagement, Moses was publicity chief for Fox.

He has no immediate plans.

Warners Go Into Court Against Electrics with Pacent Behind It

Either all litigation between them will revert back to the star chamber arbitration proceedings, specified in the contract between Vitaphone and Western Electric, or the entire controversey will be spread upon the public record of a court.

This is the stand taken by the Warners and Vitaphone against Western, Electrical Research Products and American Telephone and Telegraph.

In the brothers' application for an injunction in Wilmington, Del., to restrain the electric plaintiffs in their shot against Louis Gerard Pacent's cheaper talker equipment by seeking to discontinue use of the same in over 100 Stanley theatres, the Warners maintain:

That while they could have acted on the court's decision which dismissed the original suits against Pacent, on the ground that there was a misjoinder of party plaintiffs, they prefer to have the merits of the case sifted rather than seek dismissals on purely legal grounds.

The Warners contend that should the court consider the three electrics of similar stock holding identities to permit them to sue as an individual group, then the same relationship should stand for Warners and Vitaphone.

If this is done the Warners claim that under its contract with Vitaphone the plaintiffs are bound to end the suit against the Stanley Company and settle it by the prescribed arbitration.

Accepted Royalty

As for its attacks on Pacent the Warners maintain that the electrics countenanced it by accepting royalties on the gross installations in Warner theatres. This gross includes besides Western and Pacent equipment also Radio, it is maintained.

Charges of favoritism and partiality toward other producer licensees that would "hamper and cripple" the brothers' interests are also made in defense of its stand in using other equipment.

That long investigation satisfied the Warners that the Pacent equipment was equal in quality of reproduction to Western's device; that study of the patent situation convinced the brothers that Pacent in no way infringed any of Western's talker patents, are also made.

Western Electric attorneys yesterday (Tuesday) morning declared that the Warner complaint, filed the day before in Wilmington, Del., had not been served upon them. While they refused to make any comment, it was intimated in other quarters of the electric that the Warner stand was to protect the Pacent talker, in which reports have consistently credited the brothers with having more than passing interests. Lawyers for the brothers, however, have been just as consistent in denying any affiliation other than using the equipment because of Western's dilatory measures in providing Warner houses with the electric's apparatus.

G. H. Rich, former patent counsel for Western Electric, is one of the lawyers retained by the brothers in their first open move against the electric.

DRUMMER SAVES GIRL

Hollywood, Sept. 10.

Merlan Poole, drummer in the orchestra on a First National set, saved Betty Boyd from serious burns when she stepped too near some big inkie floor lamps.

Dressed as one of the lilies in "Lilies of the Field," the flimsy material started to blaze. Poole jumped and put out the fire. Both were treated at the studio emergency hospital for minor injuries. The late Martha Mansfield died from a similar accident a few years ago.

MISS MacDONALD ENGAGED

Hollywood, Sept 10.

Jeanette MacDonald is engaged two ways. Firstly to Bob Ritchie, New York stock broker who reached here yesterday after a rail and air trip, a d to Paramount for two pictures.

Miss MacDonald's Paramount contract for the first picture to start April 1, next is at $2,500 weekly.

Mr. Ritchie is here for a few days only. No date as yet has been set for the MacDonald wedding.

PLUG-UGLY

Chicago, Sept. 10.

Three pictures in the Loop last week used Variety in scenes.

They are "Smiling Irish Eyes" (FN), "Fast Company" (Par) and "Dance of Life" (Par).

U'S NET 'WAY OFF

Six Months Shows $46,171 at Rate of $1.93—$651,133 Last Year

Explanation of progressive decline of Universal 8% preferred on the Stock Exchange came out with the profit and loss statement of the company for the six months to May 4, revealed as $46,171 after all charges and federal taxes, equal to $1.93 a share. Last year for the same period net was $651,133.

Universal preferred has paid $8 for years and until it began to slump last spring was looked upon as fairly standard. It held in the high 90's until February and since has dropped to a low of 68. Last week it moved between 69 and 71½. Last, 70.

CARBON ARCS

With the perfection of a choke coil that eliminates the commutator ripple and does away with the noise, carbon arc equipment is coming into use.

Carbon arcs are said to bring out the features more clearly and do not throw off the excessive heat generated by the bulbs.

DAVE BUTLER'S PRESENT

Los Angeles, Sept. 10.

More sugar for David Butler is provided in a new three-year contract, voluntarily presented the director by Fox.

First salary boost is $500.

Lois Moran and "Mammy"

Hollywood, Sept. 10.

Lois Moran has been loaned by Fox to play opposite Al Jolson in "Mammy," original story, for Warners.

Louise Dresser, also borrowed from same organization will support with Hobart Bosworth.

Production started this week.

Cop Specialist for Roach

Hollywood, Sept. 10.

Edgar Kennedy, character comedian, is a new member of the Hal Roach Rascals.

Specialty is cops.

Here 'Tis—Yours Very Truly

LITTLE JACK LITTLE

Known and Idolized by Millions

In the center of population stands the National's greatest radio station, WLW, Cincinnati, Ohio. Ninety per cent of the listeners in are theatregoers.

You, Mr. Manager, will profit by the tremendous air publicity yours very truly will derive from this source.

PATHE MAY TAKE OVER RCA'S NEW YORK STUDIO

Although Pathe will move into the RCA studio on 24th street Oct. 1, simply as a space renter, it is believed RCA will step out eventually in Pathe's favor. Studio has been costly for RCA with laboratory expenses there having consumed over $2,000,000, it is said. Very little production has been done so far on the premises.

Pathe's eastern production schedule is heavy, whereas RCA's subsidiary, Radio Pictures, is limited to shorts in the east. With the Pathe-Shubert deal set Pathe would be handicapped if forced to function as a space-renting co-tenant.

Robert T. Kane's deflection to Paris as production head of the Franco-RKO deal just consummated leaves open the post of producer for Pathe in the east.

Lois Moran-Jolson?

Hollywood, Sept. 10.

Warners are negotiating with Fox to borrow Lois Moran to play opposite Al Jolson in "Mammy."

JOEY RAY GOES EAST

Los Angeles, Sept. 10.

Although getting several fingers in and being off to a start up the Hollywood ladder, Joey Ray has left for the east answering Earl Carroll's summons to fulfill previous contractural engagements.

Ray has a two-year contract with Carroll.

HELEN KAISER

Many stage stars deserted Broadway for Hollywood, but it fell to the lot of Helen to be drafted by R-K-O to play her original part in "RIO RITA." The camera and "mike" were exceedingly kind to her and R-K-O have given her a long term contract with stardom one of the clauses. After the pre-viewing gang caught her they immediately declared her a natural for pictures and she was immediately cast to play in "The Night Parade" and also in "Tan Legs." Her last Broadway appearance was with Will Rogers and Dorothy Stone in "Three Cheers," which ran at the Globe for 8 months.

Kokomo Daily Urges Attendance At Theatre as Rebuke to 'Bombers'

Kokomo, Ind., Sept. 10.

After a succession of "stink-bomb" throwing in local theatres, causing the closing of one, the Kokomo Dispatch printed an appeal to citizens on its front page. It urged the public to support the Isis theatre as a rebuke to the bombers.

One of the local houses has been engaged in a struggle with the Kokomo operators' union.

The Dispatch said:

Don't Let Racekteeing Get Started Here!

The black cowards who let go the stench bomb in a theatre here last night challenged the constitutional rights and personal liberty of every person in Kokomo.

The question is a simple one! Are forty to fifty thousand people who attend the theatres in Kokomo going to be bluffed by a bigoted coward and two or three associates who have attempted to intimidate the community? Individual liberty is thus threatened, property rights are jeopardized. How long will public opinion tolerate such an affront?

Every man, woman and child who has appreciation of what they inherited at the cost of the blood of their ancestors from the Magna Charta, the Declaration of Independence, the Constitution and the Bill of Rights will attend their favorite theatre this week even if so crippled as to make it necessary to go in a wheel chair, or on crutches.

Our age is too enlightened to stand for such racketeering in Kokomo. In a community of this size we should be spared such excrescences from a few minds muddled by a false sense of their power and following. When they are taught that the public does not sympathize with them they will turn their activity to more constructive channels.

Meanwhile, The Dispatch will guarantee that the obnoxious odor has been eradicated at the Isis theatre, and that a truly enjoyable program awaits those who will register protest against interference with their liberty by attending the theatres here. The bad little boys who throw stink bombs don't want you to attend.

Why not show them?

Sound Lifts 4 B. & K. Houses From $250,000 Loss to $225,000 Profit

Chicago, Sept. 10.

Sound pictures will spell a $225,000 profit this year for four B. & K. houses which last year showed a 250 grand loss.

This is the prediction of Dave Balaban, general manager for B. & K. sound houses in Chicago. The places which will go from red to black on the ledger are the Norshore and Riviera on the north side, the Harding on the northwest side, and the Tower on the south side.

Under Balaban's supervision, silent film in these four houses was replaced by sound product, and stage shows were eliminated. Instead of the latter, Balaban has inaugurated 10-minute intermissions between pictures, lobby entertainment, and even lobby matinee teas.

The profits, Balaban pointed out, will come in decreased operating costs—costs topheavy in the past because of elaborate stage presentations.

Sound was installed in the four houses in April. The Harding is an old B. & K. theatre. R-K-O retains a 50% interest in the Riviera, Tower and Norshore.

NEW 1,200-SEAT HOUSE DESIGNED FOR FEMMES

Portland, Ore., Sept. 10.

New Alder opened last week, quieter and in more reserved style of Italian rennaissance in lobby appointments. House, operated by Fox and J. J. Parker, will have a "woman's appeal" policy. Idea is to run films for femmes for matinee trade.

Seats about 1,200. Exterior wrapped up in neon tubing after modern style of the local rialto.

PLASTOGRAPH'S JUDGMENT

Confesses for $2,323 in Favor of Landlord for Rent

The Plastograph Film Laboratories, Inc., consented to a judgment for $2,323 in the New York City Court in favor of the Lloyd Film storage Corp.

Judgment is based on a five-year lease to Plastograph of a floor at 161 Harris avenue, Long Island City, two small offices on the sixth floor of 132 West 46th street, and vault space in Long Island City, at a rental beginning at $5,500 a year and increasing $250 a year until it reached $6,500.

The Plastograph company was sued for the rent from March to July last.

LORD SUPERVISING

Hollywood, Sept. 10.

Robert Lord, scenarist at Warners, has been transferred to First National, to function as a production supervisor.

His present assignments are "Loose Ankles" and "Playing Around."

Lillian Gish's Film

Hollywood, Sept. 10.

After considering several plays and novels, Lillian Gish will return to United Artists after an absence of two years to be starred in "The Swan" by Franz Molnar.

Conrad Nagel, Rod La Rocque and Marie Dressler in support, with Paul Stein directing.

Lilyan Tashman's Menace

Hollywood, Sept. 10.

Lilyan Tashman goes to United Artists as the femme menace in Harry Richman's picture, "Play Boy."

Sheldon at Par's L. I., Fineman Out; 5 As. Pro.

Hollywood, Sept. 10.

E. Lloyd Sheldon has been appointed associate producer at the Paramount Long Island studio. He leaves here toward end of month.

Sheldon is to make eight pictures for the season's program. He has been with Paramount over five years, having held a similar post at the Long Island plant up to the time it closed three years ago and then coming here.

With Sheldon going east and B. P. Fineman leaving the plant here, last week, the number of associate producers was reduced to five. Aides B. P. Shulberg now has in that capacity are Dave Selznick, J. C. Bachman, Louis D. Lighton, Bennie Ziedman and Al Kaufman.

Doris Dawson Struck

Los Angeles, Sept. 10.

Doris Dawson was seriously injured when struck down by an auto while crossing street. She was taken to the Hollywood Hospital, said to have sustained concussion of the brain, three fractured ribs, and other minor injuries.

Is free lance screen actress.

Sound News Recruiting Huskies To Match Park Row Photo Arabs

Thousands of feet of talker news film, perfect in recording and lighting, thrilling and inspiring in scenic quality, are monthly being junked by cutting room editors who accompany the condemnation with profanity. The fury in the film editorial room is mild compared to the occasion for it. All due to the "gnats" of the lense field.

By members of the flea family, newsreel talker men mean the lightbox carrying gentry of the dailies; who can cuss and scamper away; who crawl into spots where a big talker truck can only gape from a distance; who suddenly pop up before a talker camera and streak the print; who catcall into a mike when a bit of valuable interview is sparking back into the van. But, worst of all, the certain specie of "gnat" who may shout an ugly phrase, blunt remark, or embarrass or anger the personage being interviewed and spoil the record.

It's reaching the point, according to newsreel editors, where producers are hiring strong arm men to accompany their trucks on assignments where it is known the newspaper camera horde will be on hand.

Genteel Boys Out

These brawny boys are replacing the genteel lads the newsreel people at first employed. They found that the white collar boys were meat for the rowdy downtown bunch; that the regular crew was helpless, each man being forced to remain at his station, or sacrifice the assignment by entering the melee.

Now the muscled fellow, and Fox, especially, has recruited these, steps out when the honorable subject is approaching. An impressive grip on the arm, a declarative word, and an eloquent gesture of the free left among the jockeying light box holders, at least gets the sound operator to the required distance from his truck's lense.

At this point, with 15 to 18 trucks forming an arena and a chance for each to come in on the work of the individual, the "gnats" suddenly spring up between caravans and rush to the fore. From 60 to 80 and more they flood the area noisily, telling the victim not to talk but to smile, to move this way and that.

Gum the Works

Film men claim that their still contemporaries require as much time in exposing their five or six plates as the cranking and speech-recording job of the truck. And both branches appreciate the psychology of having lead crack; that the average subject, unless he is a seasoned politician, will tire after the first shuttle clicking or cranking.

Film editors say they see no way out of the trouble other than making an example of some of the silentees. They feel they are at a disadvantage now and that no agreement with the newspaper gang would be worth the paper it was on once the daily photo hounds got on the scene.

On the other side of the bar, the one-shot guys have their own tortures. Fighting among themselves before talkers were thought of and looked down upon by the older newspapermen, the carrier of the light box has often been made an unduly aggressive creature.

With the electric bandwagons crowding out all view, what else, he argues, has he to do but to go over the top and crash.

Eminent public personages also can be seriously affected in more ways than just torn clothing, if they consistently snub either clan.

The boys admit they've got themselves into a tough spot all around and it's just a matter of proving who can be the toughest.

"Sea Wolf" McLaglen

Fox has purchased Jack London's "The Sea Wolf" as a starring picture for Victor McLaglen.

Story has been done twice in silent form.

Purchase was made from Dave Thomas and Ralph Ince.

Al Cohn Directing

Hollywood, Sept. 10.

Al Cohn will direct as well as write and supervise shorts for Warners.

First directorial effort will be "All Square."

Dolores Stopped Off

Dolores Del Rio made it plenty tough for the United Artists publicity department when getting off a transcontinental train at Pittsburgh without notifying the press department which meanwhile had a battery of cameramen, newspaper people and Brooklyn citizens at the New York Pennsylvania depot. Star was to make a personal appearance Thursday in Brooklyn with "Evangeline" and later to attend a banquet given as a civic event in connection with a new Loew house.

United Artists had to do beaucoup alibing for Dolores.

Teddy Joyce, reported fiance of Miss Del Rio, is in Pittsburgh.

DEFENDS SCHENCK GAIN IN LOEW SALE TO FOX

Action, started in the New York Supreme Court to determine the manner in which William Fox acquired control of Loew's, Inc., last March, was set in motion by Edwin M. Stanton, lawyer, of Plandome, Long Island, holding 300 shares of Loew stock, who claims also to represent other minority shareholders. A motion to examine Nicholas M. Schenck, president of Loew's; David Bernstein, vice-president, and Arthur M. Loew, treasurer, named as defendants in the action, will be heard Friday. Leopold Friedman, counsel for Loew's, will oppose the action.

Stanton charges that the defendants arranged the Fox-Loew deal secretly and made a large profit for themselves, relatives and friends, while the minority stockholders were left chilled. He further declares that the defendants prevented Loew's from being sold to either RKO or Warner Bros., both of whom sought to buy control of the corporation before it passed to Fox.

Others whom Stanton wishes examined before he files a specific complaint are William Fox, Saul E. Rogers, Fox vice-president and counsel; Leopold Friedman, secretary and counsel for Loew's; David Warfield and Lee Shubert, directors of Loew's; Joseph Schenck; Bertram Nayfack; Attilio H. Giannini, banker; Charles E. Curtis, banker; David Sarnoff; Hiram S. Brown, president of RKO; Harry M. Warner; Waddill Catchings, banker; Louis E. Rothchild, broker, and Alphonse Shelare, broker.

In his affidavit the complainant states that the defendants, Schenck, Bernstein and Arthur Loew, induced certain common stockholders, particularly friendly members of the board of directors, to accept approximately $102.50 a share for delivery of their Loew stock. This stock, together with the stock held by the defendants, was then passed as a unit to Fox for approximately $125 a share. Stanton claims that the price paid for control of Loew's by Fox was far above the market price, shares selling on the New York Stock Exchange at present around $60 and never higher than $84.50 during the present year.

Right to Benefit

Leopold Friedman, speaking for Nick Schenck yesterday, said:

"Nothing was done in the sale to Fox to justify a suit by a minority stockholder. The Loew family, as well as others who profited by the sale, had a perfect right to dispose of their stock as they saw fit; they built up the various Loew interests and are entitled to reap the benefit.

"It is not unusual for a minority stockholder to bring an action of this kind when the company, whose shares he holds through speculation, passes into other hands.

"Of course, minority stockholders have some rights, but when he states we should have sold Fox Loew treasury stock or that the profit realized by the defendants through the deal should be for the benefit of all the stockholders, we just can't agree."

McCORMACK'S STORY LIKE WHITEMAN'S AND U

Although reservations have been made for the return of John McCormack and company from Ireland Oct. 1, it is reported around the home office that William Fox is encountering almost as much story difficulty with the Irish tenor as Universal experienced with the King of Jazz.

While officials talking for the record say that John has okayed Tom Barry's theme, which starts him off as an Irish blacksmith and winds him up as the concert singer he is, the difficulties, according to word seeping back here, are summed up in John's perspective on individual sequences.

FILM STARS ON GOODWILL JAUNTS

Los Angeles, Sept. 10.

High-salaried players will not stall around the Fox lot between pictures in the future. When not acting they will be shipped off on good will tours to build them and Fox pictures by personal appearances.

Victor McLaglen's success in the east recently provided the idea. Charles Farrell follows next week, covering Canada, New York and Boston, with Jack Francis, press agent, piloting.

Farrell, the son of a New England exhibitor, will appear at his father's house.

$2,500,000 in Sono-Art, World-Wide Merger

Dillon, Read and Company were the bankers back of the Sono-Art, World-Wide merger. Sum involved is $2,500,000. The deal whereby the two films combined distributing machinery was engineered by George W. Weeks, executive vice-president of the combined organizations.

Combined resources of the two companies are said to exceed $20,000,000.

In the new slate of offices Claude MacGowan, hitherfore sales manager of Sono-Art, will become assistant to the executive vice-president of the merged organizations.

Warners' Am. Society Control Could Increase 10c Seat Tax Or Erase It from All Theatres

It is still indeterminate just what the objective of the Warner Bros. manifold music publishing affiliations actually is. Seemingly none knows, not even the Warners, excepting that it is a move for future protection. Whether it is for the synchronization rights or a step against possible high charges by ERPI when that contract expires makes one theory as good as the other.

A survey of the board of governors of the American Society of Composers, Authors and Publishers finds Warner Bros. virtually in control of that organization through the majority members of the board being in W. B. control. Through the Harms, DeSylva, Brown & Henderson and Remick control, along with the Witmarks et al., the Warners dominate the vote of the A. S. C. A. P.

The story says, what can prevent the Society from voting for a $1 or $10 per seat per theatre per year tax instead of the current 10-cent rate? It would be taking money out of their own pockets for replacement in another pocket, of course, but at the same time would be costly to non-Warner affiliated theatre operators. Publix or Loew's, for example, might be forced because of this seat tax to place a certain percentage of Warner-First National pictures as a concession to the music royalty levy.

Or Warners could compel the A. S. C. A. P. to remove the seat tax from all theares.

There are other theories, all of which place W. B. in a highly strategic position. Through its possession of a fund of music rights, Warners can about dictate to the industry along certain channels, if nothing else. The Harms' resources notably have been the convincer in this strong wedge, although Warners' acquisition of the wealth of Witmarks' standard and operatic music has been a similarly valuable factor.

Coast Cop's Racket

Hollywood, Sept. 10.

Local motor cops, specializing in atmosphere work for pictures on the side, have evolved a system of their own in seeking jobs. When calls get few and far between, they spot the familiar faces of directors driving along the highway and charge them with exceeding the speed limit, regardless of whether they're doing 15 or 50. If the copper gets a promise of work, the ticket is destroyed.

TIME LIMIT ON PEGGED PRICES OF RKO-T-S

Washington, Sept. 10.

Opposition working among the indes endeavoring to get them to hold off on signing franchises with RKO and Tiffany-Stahl has gotten a rise out of Abram F. Myers, head of the Allied Association and credited with putting the deal over for the indes.

Myers states that the opposition has made little progress but adds that he does not believe the two companies should have their prices pegged indefinitely while the exhibitors negotiated with other concerns.

Statement issued by Myers says, in part:

"The opposition to the franchise plan has made a poor showing so far, but they should not be permitted in any degree to punish RKO and Tiffany-Stahl for their cooperation with the small theatre owners.

"It is believed, therefore, that the rates set by exhibitor committees should not remain for a longer period than thirty days and that thereafter these companies should be free to sell film either on franchises or standard contracts at prices negotiated in individual transactions."

"Variety" and the Foreign-Mades

A controversy has been going on in the London "Daily Express" in the extensive picture department of that paper conducted by G. A. Atkinson, over the attitude of "Variety" in its criticisms toward foreign-made pictures in general and the British-made in particular.

In the "Express" of Aug. 26 Mr. Atkinson printed several pro and con letters from his readers replying to an article printed the week before in the same department on "Variety" and its film reviews.

The tirade in the English press against "Variety" for panning English-made pictures exhibited in New York commenced some time ago, mostly in the British trade press, although the Continental trade press has been slamming "Variety" for months along the same reasoning. The first intimation "Variety's" New York office had of the off-set campaign was upon receipt of an article of some weeks ago by Mr. Atkinson in the "Express," sent to "Variety" by W. A. S. Douglas, foreign correspondent for the Baltimore "Sun."

Subsidized Trade Press

Customarily disregarding all inspired propagandizing by the foreign trade press, almost wholly subsidized through money invested or the business end, no attention was given the matter until Mr. Douglas' enclosure arrived. Mr. Atkinson is considered one of the foremost commentators in Britain, on radio and pictures. His suggestion "Variety" was prejudiced toward the foreign mades resulted in a long explanatory letter to him, giving "Variety's" position and telling him plenty about foreign mades in general and British mades in particular, as observed in New York.

Mr. Atkinson was informed that no British-made picture within memory had made the first runs of America and that until any picture, domestic or foreign, was eligible to appear in the de luxes over here, it could not be listed as a first class picture; also that the American film producer welcomes competition; that competition is the heart of the American studio, and whether that competition comes from abroad or the studio next door it never will be side-tracked. That was written through the standing alibi of the foreign picture man that America won't let in the foreign mades.

Other People's Money

Mr. Atkinson printed excerpts of the letter sent him, and made prominent a statement in it to the effect that the English producers appear to have been operating with other people's money, and very loosely by reason of it. His story with the excerpts brought the pro and con replies.

When printing the first story of "Variety's" message to him, Mr. Atkinson appended: "'Variety's' letter is easier to read than to answer." In the Aug. 26 issue of the Express, at the end of the lengthy article, Mr. Atkinson said:

"I invited one of the three leaders of the British industry to give me a formal reply to 'Variety,' but he says 'Variety's' letter 'is so full of inconsistencies and distorted "facts" as to be unworthy either of criticism or reply'."

MRS. COHN SAID NIX TO HARRY ON THAT T. A. T.

Hollywood, Sept. 10.

Harry Cohn is due in New York this week with a print of "Flight" that has its premiere at the Cohan theatre Sept. 13.

Cohn intended to fly east with the print. But when his wife read about the T. A. T. catastrophe, that was out. Harry is now enroute on the rails.

On the same train are Jack Holt and Ralph Graves, leads in the picture. They will make personal appearances during the first week of its run. Mons. Frank Capra, who directed, single and not under the Cohn influence, went by train and plane, beating his boss in by 48 hours.

CASTER'S MEMORY

Robertson Recalled Ross from Description—Wanted for Murder

Hollywood, Sept. 10.

Cliff Robertson, casting director at Columbia studio, was responsible for the apprehension of Bert Ross, 28, screen extra wanted by the local police for suspicion of murder and participating in a number of bank holdups.

Ross had an argument with Robertson on the set of the Belle Baker picture early in the day. A little later he received a description from the Hollywood police of a man they were looking for. He remembered Ross and had him come over. Police took him into custody and later picked up his wife and James Kelly, alleged to be associates in a number of holdups.

Robertson will be given an honorary police badge by Chief Davis for his assistance.

Reichenbach Back

Harry Reichenbach returned to New York last week.

He is unattached but considering a couple of proposals to handle special exploitation for super pictures.

Par., L. A., Ran Up to $28,400 Last Wk.; New Legit House Holds "Marienne"

Los Angeles, Sept. 10.
(Draw Pop., 1,500,000)
Weather—Mixed

That terrific heat spell broke here after Labor Day with result that the chill in temperature revived the box office to the extent that trade in first run and outlying houses was stimulated. Labor Day with the Saturday and Sunday preceding, for the single week houses and those whose week opens prior to Saturday, were no mean factors in boosting the take.

New house ushered into the field Thursday with the Mayan, legit, wired, and giving "Marienne" the latest Marion Davies film and her first talker, a $5 premiere. It brought in around $3,900 for the performance. Picture clicked well, and though getting around $400 on first matinee will run into profitable trade as the Hearst papers are devoting usual display space.

Top money on the week by Paramount with "Greene Murder Case." Great week end break bringing it to $28,400.

Loew's State slackened considerable from the high powered intake it had for the few weeks preceding with "Words and Music," Fox, just edged within $25,000. "Imagine My Embarrassment," the H. B. Franklin title for "Cradle Snatchers" got off to good opening day here with around $4,500.

"Bulldog Drummond" for 3rd week at United Artists also had the edge and skidded only $4,000 from week before, getting $19,000.

Current week had holiday Monday, Sept. 9, which is State Admission Day with schools and banks closed and trade in the picture houses stimulated about 40% over regular Monday's.

Warner Bros. was the leader of the Hollywood contingent of houses, with $25,000 for initial week of "In The Headlines."

"The Hollywood Revue," in 11th stanza at the Grauman's Chinese, again assumed the bowing out powder and slipped about $1,300 from the week before to a little better than $16,000. "The Cockeyed World," held on the sidelines to succeed it, has been set to open Sept. 24 and without a stage prolog. After this one runs its pace, expected to be an unusually long, "Sunny Side" will go in and have a stage prolog.

Carthay Circle with a new publicity campaign and the three extra priced days thrown in held steady for sixth week, $12,300. Closes here Sept. 17 with the Will Rogers film, "They Had To See Paris" for world premiere at $5 top.

For final week under its name of Hillstreet this Keith house also got the holiday edge with "Big News" and hit around $15,000. Closed for four days to reopen Sept. 11 with "Street Girl" on continuous grind after $5 stepaway with house to be known as R. K. O.

"Lucky Star" in second week held up nicely on the Janet Gaynor name to around $12,700. "Broadway Melody," 2nd run in town opens here tomorrow (Sept. 11) and figured for about four weeks minimum.

Egyptian did $9,000 with "River of Romance," even though it had corking good F and M stage show. Boulevard picked up around $1,100 over week before with "Masquerade" on screen and stage unit, to a total of $6,000.

Estimates for Last Week

Boulevard (Fox) "Masquerade" (Fox) (2,164; 25-50). With cool weather right after holidays cinch to jump to profit column with $6,000.

Carthay Circle (Fox) "Dynamite" (M-G) (1,500; 50-$1.50) (6th week). Resucitated with extra heavy exploitation to $12,300. Goes out Sept. 17 with first Fox's. Will Rogers following.

Chinese (Fox) "Hollywood Revue" (M-G) (2,028; 50-$1.50) (11th week). Started another tail spin and bows out Sept. 21 to make way for "Cockeyed World." $16,000.

Criterion (Fox) "Lucky Star" (Fox) (1,600; 25-75) (2nd week). Held up very good with Gaynor name helping plenty. $12,700.

Egyptian (UA-Fox) "River of Romance" (Par) (dialog) (1,800; 25-75). Cool weather and Labor Day helped toward $9,000.

Hillstreet (R-K-O) "Big News" (Pathe) (2,950; 25-75). Did far better than expected with vaude not great aid. $15,000.

Loew's State (Loew-Fox) "Words and Music" (Fox) (2,042; 25-$1). Not panic two preceding pictures were; absence of stage m. c. felt a bit. $25,000.

Paramount (Publix) "Greene Murder Case" (Par) (3,595; 25-75). Like mystery stuff. No entertainment but organist otherwise. $28,400 great.

United Artists (Pub-UA) "Bulldog Drummond" (Sam Goldwyn) (2,100; 25-$1) (3rd week). Held up very good with large advertising. $19,000.

Warners (WB) "In The Headlines" (WB) (2,756; 25-75) (1st week). About usual opening week trade for average attraction. Picture no humdinger but $25,000 nevertheless.

Mayan (Davis) "Marienne" (M-G-M) (dialog) (1,500; 75-$1.50) (1st week). With plenty paper for $5.50 premiere got $9,400 for opening four days. Looks as though trade will be good as daily notices encouraging.

Voight P. A. Record

Hubert Voight, Metro publicity man whom First National conscripted and put in charge of its West Coast contacts, is reported at the home office to have broken a record for Hollywood p.a.'s.

He got the front page of the Los Angeles Times roto section two Sundays in succession.

FOX'S "WORLD" BREAKS WASH. HIGH, $41,500

Washington, Sept. 10.
(White Pop., 450,000)
Weather cool to hot

Playing to one-eighth of the white population of the town during the week, "Cock-Eyed World" topped the previous "What Price Glory" record by over $4,000. The "Glory" figure of $36,200 was gotten with a much higher scale plus the fact that the Fox was then brand new.

It was a constant battle to get into the theatre. Holding over.

Other houses benefited. Palace had "Speedway," and between the Haines natural intake and the overflow from the Fox business up a grand.

Kate Smith, local songstress, was an added attraction to "Dark Streets" at the Earle and is credited with an extra grand there.

Things not so hot for the second week of "Argyle Case" at the Met, though "Madame X" on a second stanza at the Columbia had nothing to complain over.

"Broadway" brought the Rialto back onto the local horizon. With a $2 opening followed by a straight 35-50 for balance of week, total intake was but fair in view of exploitation.

Estimates for Last Week

Columbia (Loew), "Madame X" (M-G) (1,232; 35-50). Second week, $10,400. Good.

Earle (S-C Warner), "Dark Streets" (F. N.) and Kate Smith (2,244; 35-50). $15,500.

Fox (Fox), "Cock-Eyed World" (Fox), stage prolog (3,434; 35-50-75). Biggest intake ever recorded in town for straight picture house; $41,500.

Met (S-C Warner), "Argyle Case" (WB). Not so hot 2d week; $8,000.

Palace (Loew), "Speedway" (M-G) stage show (2,363; 35-50). Better than usual; $23,000.

Rialto (U), "Broadway" (U) (1,937; 35-50). Adding in extra with $2 opening looks to have gotten in vicinity of $16,000.

STANDOUT FILMS GOT MONEY IN ST. L.

St. Louis, Sept. 10.
(Draw Pop., 1,000,000)
Weather: Fair

Business generally good last week. Without outdoor competition and good weather.

Fox, with "Cock-Eyed World," ran away ahead of its best with $62,400. Very heavy business.

Biggest disappointment at the Grand Central, showing Jolson's "Say It With Songs." Word got out that it wasn't the picture "Singing Fool" was and receipts lagged. The St. Louis, with a good picture and vaude, did well last week. Florenz Ames and Sybella Bowman, operatic headliners, on stage.

Estimates for Last Week

Ambassador (3,000; 35-50-65-75)—"Her Private Life" (WB). Stage show; $27,700.

Fox (6,000; 35-75) — "Cock-Eyed World" (Fox). $62,400.

Loew's State (3,300; 25-35-65)—"Modern Maidens" (M-G-M). Shorts. $20,400.

Missouri (3,800; 35-50-65-75)—"Fast Company" (Par). Shorts. $15,600.

St. Louis (4,280; 35-65)—"Paris Bound" (Pathe). Best talker in months here. Vaude big help; $21,500.

REASON FOR POPULARITY

The New York American, August 31, reporting the Stuart Duncan ball at Newport, said:

". . . are you wondering what about the dance floor? Well, the house ends in a huge room where MEYER DAVIS' ORCHESTRA played magnificently until long after dawn. Hundreds of people danced there all night. It was marvelous."

'DRUMMOND' GAVE CALIF BIG GROSS, $32,000

San Francisco, Sept. 10.

Publix's California did a real comeback last week with "Bulldog Drummond."

Fox's huge Fox did well with "Lucky Star." Publix ace house, Granada, slipped with "Fast Company" to fair.

Both Wagnon houses trifle disappointing.

Estimates for Last Week

Fox (Fox-West Coast) (5,000; 50-65-75-$1). "Lucky Star" (Fox). $54,400, not so strong.

Warfield (Fox-West Coast) (2,672; 50-65-90). "Madame X" (M-G-M). (3d week). Held up substantially. $12,200.

Granada (Publix) (2,698; 35-50-65-$1). "Fast Company" (Par). Big publicity campaign, but response not as expected. $20,000.

California (Publix) (2,200; 35-50-65-90). "Bulldog Drummond" (Goldwin). Kept steadily in line for one of the biggest grosses of this house. $32,000.

St. Francis (Publix) (1,375; 35-50-65-90). "Innocents of Paris" (Par.) Final (18th) week. $7,500.

Embassy (Wagnon) (1,365; 50-65-90). "Argyle Case" (WB). 2d week satisfactory; $12,500.

Davies (Wagnon) (1,150; 35-50-65-90). "Pleasure Crazed." Fair start and average for ordinary feature. $9,500.

New Ptld. House, Adler, 1,200 Seats,-1st Wk., $8,000

Portland, Ore., Sept. 10.

Publix has started Banner Month as a new tail to the Greater Movie Season kite. Huge purple banner has been added to the flag-draped carnival appearance of block which holds Fox and Publix house. This is Publix's third biz-getting exploitation within two months. First was "Blue Ribbon" period, then Movie Season.

Fox Broadway topped the list for the week, with United Artists big with "Madame X"; Pantages dark and two new film houses open, Alder and Blue Mouse.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Single Standard," silent (M-G-M). Went big. F. & M's "Love School" on stage; $17,000, big.

Portland (Publix) (3,500; 25-60)—"Dance of Life" (Par.). Started well but fell off. Shorts; $13,500.

United Artists (Parker-Fox) (1,200; 25-50)—"Madame X." Did big; $12,000.

Music Box (Hamrick) (2,000; 25-50)—"Say It With Songs" (WB). Draw with Jolson. Shorts; $13,600. very big.

Blue Mouse (Hamrick) (1,200; 25-50)—"Desert Song." Return for opening week of remodelled house. Okay; $5,900.

Alder (Parker-Fox) (1,200; 25-50)—"Her Private Life." Film opening week. New house attracted much attention; $8,000.

Studio Little Theatre (Civic) ($1)—Three-act stage play, "Dolly Reforming Herself," with local cast, produced by Federated Women's clubs. About $1,000 for three days.

"World" 14th St. H. O.

Doing six shows daily with "The Cockeyed World" last week. Fox's Academy, 14th street, New York, beat its own average week's gross by more than $15,000 with a $40,000 take for the week.

"World" is holding over downtown.

Just 15 minutes of stage show running with the picture.

Despite Weather and State Fair, Minnesota With 'Murder Case,' $40,000

Minneapolis, Sept. 10.
(Draw. Pop. 500,000)
(Weather: unfavorable)

Boom theatrical times here. Climax of a stretch of big business reached last week when trade attained phenomenal proportions. In the face of adverse conditions grosses soared unbelievably.

Despite the hottest weather of the summer, two houses—Hennepin and Minnesota had near record-breaking takings and attendance all along the line was at a near maximum.

State Fair was only a slight factor. It attracted thousands of out-of-town visitors but many of these motor back the same day. It's a counter attraction to the theatres.

Theatres did not get a break in the weather until Thursday when it rained and turned cold. If it had not been for the extreme heat during two-thirds of the week the grosses would have been even more startling.

Waring's Pennsylvanians, with Betty Lee, at the Hennepin proved one of the biggest box-office draws in local history. The town went nuts over them. Waring's never appeared in Minneapolis in person before and were known only through the discs and screen work. Claude Saunders and manager Furni sold them in fine style through some splendid advertising and publicity and they got a corking opening. From that time on, duck soup, due to enthusiastic word-of-mouth boosting.

Estimates For Last Week

Minnesota (Publix) (4,300; 75), "Greene Murder Case" (Par), "Parisian Life," Publix unit stage show, with 40-piece pit orchestra. Picture and stage show over tip-top. Richard Arlen in person Tuesday, fine card. Sunday second biggest day in theatre's history despite temperature of 95. $38,700. One of heaviest week's business on theatre's record, against weather and opposition.

Hennepin (R-K-O) (2,890; 35-75), "A Man's Man" (M-G-M) Vaude. Mediocre William Haines' picture did not mean anything but house needed nothing but Waring5s Pennsylvanians in person to jam 'em in. Gross capacity on policy and scale. $19,000.

State (Publix) (2,400; 60), "Dr. Fu Manchu" (Par). No riot, but good satisfaction. $17,600. Very good. Held over.

Lyric (Publix) (1,400; 35), "The Soul of France" (Par). Great lobby and front-of-house display helped to draw better than average. $5,300. First rate.

Pantages (Pantages) (1,600; 25-50), "Jazz Age" (FBO) Vaude. Mediocre vaude, but picture excellent and magnet. $8,000. Good.

Grand (Publix) (1,200; 30), "Dangerous Curves" (Publix). 2nd loop run. Shown simultaneously at Granada, one of Publix' prize uptown houses. $2,400. Good.

Shubert (dramatic stock) (1,400; 35-$1), "The Scarlet Woman." Play failed to arouse much enthusiasm. Around $5,500. Under opening week, but oke considering all adverse factors.

Palace (Clamage & Rothstein) (1,500; 30-50), "Whoopee Girls" (Mutual burlesque). In new house and under new local management, burlesque got off to dandy start, helped by State Fair visitors. About $12,000. Continuous performance. Two complete shows at night. Permanent local company to augment road show. Thirty girls in all. Movies, too.

STANLEY AND CENTURY, BALTO, TO TIED WEEK

Baltimore, Sept. 10.
(Draw. Pop., 850,000)
Weather: Hot

Saturday opening for pictures has gone into effect at the Rivoli, as at the Metropolitan. Four Loew houses retain Monday opening.

Return of high temperatures last week, plus the reopening of several houses, gave the open-all-the-years stiff competition, and intakes generally were below previous week.

For the first time since midwinter the Century and Stanley ran neck and neck on receipts. Latter house jumped about $5,000 to match the Century, which eased off about two ditto from previous week's high. "Charming Sinners" was at the latter house, while "Modern Maidens" got the big intake at the Stanley.

Valencia, with a first-runner, "Dark Street," pretty good. Keith's, with "Lucky in Love" on the screen, felt the heat. Rivoli, reopening after two months, got off to a good start with "Broadway Babies."

Estimates for Last Week

Century (Loew) "Charming Sinners" (3,200; 25-60). Ruth Chatterton established here as talker favorite. Stage show, "Vacation Days," fair. First week of "Maurice," new organist, who went over big. Heat hurt; $23,000.

Stanley (Loew) "Modern Maidens" (silent) (3,600; 25-60). Flapper appeal and started with rush, keeping ahead of the Century's gross until Thursday. No-talker proved somewhat of a handicap, and Century drew up on the home stretch, the two finishing neck and neck. Outstanding week for Stanley at $23,000 in.

Keith's (Schanberger's) "Lucky in Love" (stage stock) (3,200; 25-50). Heat cut. Under recent highs; $11,000.

Valencia (Loew, UA) "Dark Streets" (1,500; 25-50). Mulhall's first dual role picture interesting. Fair at $3,000.

Parkway (Loew, UA) "Single Standard" (silent) (1,000; 15-35). Moved from Valencia for third consecutive week in Baltimore. Sustained drawing power demonstrated at this stand; $4,000, despite general downward trend.

Rivoli (Wilson Amusement Co.) "Broadway Babies" (2,100; 25-60). Started off with big Saturday and did well despite heat. Night house and most of trade after dark. Opening of season.

"HLYWD REVUE" $21,000

Opens at Tremont, Boston—"Lady Lies," $35,600

Boston, Sept. 10.

The holiday, vacation's end and cooler weather boosted grosses generally last week, but with the exception of the Tremont (legit), recently wired, and showing "Hollywood Revue." No records were broken nor approached.

Tremont played capacity afternoon and evening with $1 top for matinees and $2 nights, grossing $21,000 for the week. S. R. O. sign is out for every performance and picture seems in to stay for some time to come.

"The Lady Lies" (Par), at the Metropolitan, added a bit to grosses of the summer with $35,600, but still below norm. "Madame X" had a good week at the State, to $22,700. "Words and Music" did well at the Keith-Albee, which will have competition in this section of the city from now on with the Keith Memorial playing talkers after a disastrous summer of straight vaudeville and the old Park reopening, wired. Keith-Albee played to $24,000.

Estimates for Last Week

Metropolitan (Publix) (4,380; 50-75)—"The Lady Lies" (Par); $35,600.

State (4,000; 35-50)—"Madame X" (M-G-M); $22,700.

Keith-Albee (3,000; 50-60)—"Words and Music" (Fox); $24,000.

"Say It With Song"—New Tacoma House Record

Tacoma, Sept. 10.
(Drawing Population, 140,000)
Weather: Fair

With but four downtown houses now open, good for them.

New Riviera not so hefty.

Estimates for Last Week

Blue Mouse (Hamrick) (650; 25-75 "Say It With Songs" (WB), $8,200, a house record.

Rialto (Fox) (1,250; 25-50) "Four Feathers" (Par). Okay but not hot as woman's picture; $6,600.

Colonial (Fox) (800; 25-50) "Lucky Star" (Fox), $4,500. Good.

PAJAMA STREET GIRLS TO PLUG "STREET GIRL"

Providence, Sept. 10.
(Draw Pop., 315,000)
Weather—Unsettled

"Madame X" pinned up a new record for Loew's State, despite sweltering heat first half of week and rain second half. All houses had pretty good film fare and came through okay.

"Dance of Life" at Majestic was next best thing in town.

Estimates for Last Week

Loew's State (3,500; 15-50) "Madame X" (M-G-M) great support bill; $25,500 despite heat and rain. Near record of "Broadway Melody."

Majestic (Fay) (2,200; 15-50) "Dance of Life" (Par). Did well; $13,000.

Strand (Ind) (2,200; 15-50) "Lady Lies" (Par). Feature so-so; fair biz; $10,300.

Victory (R-K-O) (1,600; 15-50) "Street Girl" R-K-O. Liked and talked about. Manager Rielly used girl in pajamas to parade through streets to boost picture. Helped lot. $9,000; okay.

Fay's (Fay) (1,600; 15-50). "Why Leave Home" (Fox). Vaude. $10,000.

New Season's Opening Week Gave B'way Healthy Figures With All Conditions Against It

On the basis of the first week's returns Broadway should be able to "remember September" pleasantly. Despite heat, sun and holiday exodus it was a crowded and prosperous period.

"Girl from Havana" copped $124,000 at the Roxy, big collection for the cathedral, although after that fabulous month of August it may sound a little proletarian.

At the Paramount a picture with so-so rating, "Woman Trap," was the beneficiary of a tremendous holiday trade. Tally was $80,000.

Strand had a mayonaise week with "The Argyle Case," wherein Thomas Meighan, one of Hollywood's old grads, was welcomed back after a long absence. Curiosity in the Meighan voice ran as high as $40,000.

Elsewhere along the Whalen-bound sector there were benign expressions upon the handsome faces of Broadway's picture showmen.

Estimates for Last Week

Astor—"Hollywood Revue" (M-G-M) (1,120; $1-$2) (4th week). Holiday and extra shows, around $24,000.

Cameo—"Broadway Babies" (FN) (540; 50-75). Third run booking on this picture, previously at Central and Strand. Around $5,000.

Capitol—"Broadway Melody" (M-G-M) (4,620; 35-50-75-$1.50) (2d, final week). Holdover week, $76,200.

Central—"Fast Life" (FN) (922; $1-$2) (4th week). May have improved in general acceleration, but this house sensitive to heat. Probably between $5,000-$6,000.

Colony—"Broadway" (U) (1,900; 35-50-75 (3d week). Good biz for this house. Third week beat $12,000. Leaves after this week with Universal's contribution to the homicide epidemic, "Drake Murder Case," due. House continuing with Saturday openings on theory it will help them through Paramount, Strand and Capitol opening Friday.

Criterion—"4 Feathers" (silent) (Par) (802; $1-$2) (14th week). Although "Applause" now mentioned for Criterion, "Feathers" is indefinite in the full sense of $14,200.

Embassy—"Hallelujah" (M-G-M). Doing big biz down town but flopped in Harlem. Colored folks unwilling to pay $1.50. Embassy over $10,000.

Gaiety—"Black Watch" (Fox) (808; $1-$2) (17th week). Changing signs and policy. Fox will unfold its 75-mm. film here, using an introductory vehicle, "Movietone Follies," previously at Roxy and nationally released over four months. New development unveiled for the laity Sept. 16. "Watch" up a little last week, $7,000 maybe.

Globe—"Street Girl" (Radio) (1,418; $1-$2) (7th week). First picture ever $2 by Radio and able to report $17,000, distinctly fine.

Paramount—"Woman Trap" (Par) (3,666; 35-65-75-$1). Big at $80,100.

Rialto—"Bulldog Drummond" (UA) (1,900; 35-50-85) (3d week). After first week's $55,900 turned in $47,600. Big biz.

Rivoli—"Dance of Life" (Par) (2,200; 35-50-85) (3d week). Holiday helped steady at $31,500. Well rated. "Three Live Ghosts" (UA) will succeed.

Roxy—"Girl from Havana" (Fox) (6,205; 50-75-$1.50). Back to normalcy, although $124,800 above average. Elaborate Rothafel stage shows resumed.

Strand—"Argyle Case" (WB) (2,900; 35-50-75). They liked Tommy Meighan. Swank at this house in $40,000.

Warners—"Say It with Songs" (WB) (1,360; $1-$3) (4th week). Form to date indicates brief engagement at scale. Last week down to $19,300. Not bad, but not what Jolson pictures have previously meant.

Winter Garden—"Gold Diggers" (WB) (1,494; $1-$2) (2d week). First full week, $29,500. Lots of "names" and in Technicolor. Leads $2 division.

$19,500 and $18,000, Two Good Tops in Syracuse

Syracuse, N. Y., Sept. 10.
(Drawing Population, 220,000)
Weather: Hot

"Our Modern Maidens" (M-G-M) and "Street Girl" (Radio) ran a race here last week, former winning out by $1,500; picture did $19,500 at Loew's State, while "Street Girl" meant $18,000 at Keith's. Both figures were excellent in torrid heat.

"Light Fingers" (Col.) got about $7,000 at the Strand, another good figure.

"College Love" (U), at the Eckel, got about $5,000.

2 HOUSES GOT $20,000 EACH IN MONTREAL

Montreal, Sept. 10.
(Draw Pop., 600,000)
Weather—Very Hot

Princess and Palace ran neck and neck for the gross stakes last week with tops of $20,000 apiece on "Bulldog Drummond" and "Dr. Manchu." This despite tropical weather altogether unusual for time of year. His Majesty's, only legit house in town, did fairly at $12,000 with "Bird In Hand."

"Thunderbolt," at Capitol, turned in $16,000, much above usual, having regard to weather. Loew's got about the same with "Studio Murder Mystery," and the Imperial was up to average at $9,000.

Strand on its first week with sound and with prices up 5c. to 40c. and 50c. top, increased biz 25% at $2,500.

Neighborhoods did below average, owing to heat latter half week.

Estimates for Last Week

Princess (CT) (2,100; 30-55) "Bulldog Drummond" (UA). Good picture jacked gross up to almost high of year, $20,000. Held over.

Palace (FP) (2,700; 40-65) "Dr. Manchu" (Par). Picture brought in fans in spite of sizzling weather. $20,000, maintains fine average of house for last six weeks of summer.

Capitol (FP) (2,700; 40-65) "Thunderbolt" (Par). Went over well, up to previous week's mark of $16,000.

Loew's (FP) (3,200; 35-60) "Studio Murder" (Par). Good picture and average vaude; $16,000.

Imperial (FP) (1,900; 35-60) "Wheel of Life" (Par). House holding up with average gross of $9,000.

Strand (UA) (700; 40-50) "My Man" (Warner). First week of sound raised gross by 25% to $2,500.

His Majesty's (CT) Legit "Bird In Hand." Started Tuesday. Five nights and two matinees; $12,000.

WITHERING HEAT

Only "Cock-Eyed World" Really Broke Through in Buffalo

Buffalo, Sept. 10.

Sweltering weather, warmest of the summer here last week, and heavy counter attractions, but the "Cock-Eyed World," at Fox' Great Lakes, ran up to a staggering gross, $34,000.

Elsewhere the heat was too much for the box offices with business largely dormant.

Estimates for Last Week

Buffalo (Publix) (3,600; 35-40-65) —"The Lady Lies" (Par). Great show and well liked but got practically nothing. Picture too sophisticated for road audience here as shown by the fact that "Fast Company," this week, got almost as much the first three days as this feature did all week. Low at $22,700.

Hip (Publix) (2,400; 35-60)—"Divorce Made Easy" (Par) Vaud. Quiet here at $12,100.

Century (Publix) (3,400; 35-60)—"Dance of Life" (Par). First week's business good and held over. Fell off sharply at opening of second period. Features of this character seem to have restricted appeal in towns like this. $20,000.

Great Lakes (Fox) (3,400; 35-50) —"Cock-Eyed World" (Fox). Easily wow of new season. Six shows a day with top down to 50c except week-ends. Held over with weather conditions looking more favorable. $34,000.

Lafayette (Indep) (3,400; 35-60)—"Big News" and vaude. Heat withered this one. $10,000.

Optimism in K. C.

Kansas City, Sept. 10.

With a lot of entertaining pictures on the screens and the Saturday openings over the holiday, amusements got away to a fine start and finished strong.

Newman (Publix) benefited greatly by the full page ads Paramount and Vitaphone are running in the local papers for their product, with local notices for the current pictures.

M. B. Shanberg, head of the new City Theatres organization, announces that the big suburbans in the string will henceforth be known as the Friendly theatres. Display ads for the houses are grouped under a Friendly Theatre head. The policy for the houses will be first suburban run, or second city run, of the best pictures.

Globe, recently reopened, wired, will return to its musical tab stage policy Sept. 14. Pictures between performances of the musical.

Currently Mainstreet (Keith's) and Newman (Publix) are going in for special weeks. Mainstreet announcing opening of the "Greater R-K-O season" and Newman is "celebrating Paramount week." Sophie Tucker, in person, is the Mainstreet's feature while Al Jolson, in "Say It With Songs," at the Newman.

Estimates for Last Week

Mainstreet—"Street Girl" (Radio) (3,200; 25-35-50-60). Vaude. Good notices on film. Good show; $25,000.

Loew's Midland—"Modern Maidens" (M-G-M) (4,000; 25-35-50). Joan Crawford real home towner. $21,000.

Newman—"Dance of Life" (Par) (1,890; 25-40-60). Given great publicity and counted; first three days capacity. Stage show here last season, and helped the picture; $23,000.

Royal—"Fast Company" (Par) (840; 25-40). Another star, Jack Oakie, a localite. It helped; $4,200.

Pantages—"Fall of Eve" (2,200; 25-35-50). Vaude. Like others this house could hardly hold 'em first three days. Dropped some latter part of the week; $11,000.

"FAST LIFE" PLAYED UP; $31,000 IN PTSBG.—BIG

Pittsburgh, Sept. 10.

Labor Day week big here, holiday especially proving single-day record breaker in a couple of houses.

Penn, with "Modern Maidens," silent (M-G-M) and Teddy Joyce's stage show, "Pirates of Melody," had another big week, about $38,000. Labor Day biggest single day since house opening two years ago. Second anniversary week for house. Stanley picked up with "Fast Life," and stage show to about $31,000. Picture ballyhooed plenty on sex angle and mob flocked.

Grand, with second week of "Say It With Songs," dropped considerably but still showed nice pace at $19,000. Stays for another fortnight, with "Gold Diggers" following. Aldine just so-so with "Lucky Star" (Fox) at $11,000. Enright shot up with "Her Private Life" (FN) to $17,000.

Harris and Sheridan Square reopened Saturday with vaudfilm after several months in the red with straight pictures.

Estimates for Last Week

Stanley—(3,600; 25-35-60) "Fast Life" (FN); big here at $31,000. Big week-end opening and maintained pace through holiday. Stage show, "Dixie Days."

Penn (Loew's-UA) (3,300; 25-35-60-75). Another big week with "Modern Maidens," silent (M-G-M) and Teddy Joyce's stage show, "Pirates of Melody," at $38,000. Picture oke but Joyce mainly responsible. Left here after Thursday to attend opening of Loew's Kings, Brooklyn, with Dolores Del Rio, who stopped off for day en route from Hollywood.

Grand (Warners) (2,000; 50-75). "Say It With Songs" tumbled in 2nd week but did nicely at $19,000. Real dough for this house.

Aldine (Loew's) (1,900; 35-50). "Lucky Star" (Fox) didn't do as expected and had to be content with $11,000.

Enright (Warners) (3,800; 25-35-40-60). "Her Private Life," (FN) and Dick Powell's stage show forte at $17,000. Powell's b. o. boy here now.

"Trap" $45,600, Par.; "Argyle" $20,000, B'klyn

Brooklyn, Sept. 10.

Plenty of hot weather around here and plenty of good pictures. At Fox "The Cock-Eyed World" and the cops had to be called out to handle the crowds. First time Fox has been jammed to capacity at all performances. Roxy's gang only stage attraction in addition to news reel at the Fox. Slamming business all week with a holdover for this week.

Despite the terrific box office of "World," other houses downtown didn't do so badly. At Paramount with "Woman Trap" and Paul Ash on stage, totaled $45,600, very good, considering the opposition.

Strand didn't do badly either with "The Argyle Case." Plenty of exploitation and week was $20,900, okay here. Loew's Met attracted considerable with "Mrs. Cheyney" and Davey Lee on stage.

Estimates for Last Week

Paramount—"Woman Trap" (Par) (4,000; 35-50-75). Did rather well in spite of excellent Fox show down the street; $45,600.

Strand—"Argyle Case" (WB) (2,800; 25-35-50-60-75). Drew steady Strand clientele; $20,900.

Fox—"The Cock-Eyed World" (Fox) (4,000; 35-40-50-60-75). Direct from the Roxy went this smasher and crowds in line first thing every morning. Every one raving about it. Held over.

Met—"Mrs. Cheney" (3,577; 35-50-60-75). Picture appealed. Davey Lee in person on vaude vill; $27,500.

Albee—"Dark Streets" (3,248; 35-50-60-75). Vaude.

Chi. Goes $55,000 for Lardner's Picture, "4 Feathers" $37,000

Chicago, Sept. 10.
(Weather: Hot first half; cool last)

Three holidays in a row, coupled with the usual rush of juveniles to theatres just before school starts, scaled the gross average last week a little higher even than the previous good week. Holiday biz was not exceptionally strong, though, as weather during the three days was ideal for outdoors and gave Illinois highways their worst traffic jams in history. An abrupt lowering of temperature Thursday was very favorable.

"Fast Company," made from Ring Lardner's and George Cohan's play, "Elmer the Great," was high and snorty at $55,000 in the Chicago. Lardner is one of this town's boys who made good in New York, and he is probably the first author ever billed all over a picture house as at the Chicago. Picture was given first-rate notices.

"Four Feathers," which started very big at $37,000 in McVicker's, had a likewise strong second week with $33,000. "On with the Show" ended a snappy five-week run at United Artists with $22,000 for its final. Opened at $33,000 and declined smoothly. Followed by "Alibi," which should have been in quite a while ago, but has been kicked around by the censors and police. B. & K., who operate United Artists here, finally got it in by an injunction from Judge Harry M. Fischer, although the censor board still refuses to issue a permit.

Louie's Hungry Five, one of the important local radio names, were considered mostly responsible for a big $41,000 week at the Oriental, where "Smiling Irish Eyes" was on the screen.

"Dance of Life," made from the stage play, "Burlesque," opened at McVicker's with a very good $28,000. Reviews unanimously complimentary. State-Lake, with "Flying Fool" and all stage exploitation concentrated on the "Fourteen Brick Tops" girl band, experienced a high $28,500 week.

Second week of the remade "Hottentot" at the Orpheum was $8,700, calling for a third week holdover. Monroe was above average with $4,200 for "The Valiant." Loop admission top in B. & K. houses increased from 75c. to 85c.

Estimates for Last Week

Chicago (Publix), "Fast Company" (Par) stage show (4,400; 50-85). Ring Lardner, author, given as much billing as players here, and reviews great; $55,000, big money.

McVicker's (Publix), "Four Feathers" (Par) (1,865; 50-85). Second week, $33,000; first, $37,000, high.

Monroe (Fox), "The Valiant" (Fox) (1,120; 50-75). Second Loop showing, and above average with $4,200.

Oriental (Publix), "Smiling Irish Eyes" (FN) stage show (3,500; 50-85). "Louie's Hungry Five," very well-known German radio band, credited with drawing unusually high $41,000.

Orpheum (Warner), "The Hottentot" (WB) (799; 50). First week, $9,500; second, $8,700; held for third.

Roosevelt (Publix), "Dance of Life" (Par) (1,500; 50-85). Film version of "Burlesque" to high start with $28,000; good notices.

State-Lake (RKO), "Flying Fool" (Pathe) vaude (2,700; 50-75). Boyd feature also in on high week with $28,500.

United Artists (UA), "On with the Show" (WB) (1,700; 50-85). Finished very strong five-week run at $22,000; opened to $33,000. "Alibi" in.

WARNER'S OWN COLOR

Warner Brothers is said to be experimenting with its own color process.

No results reported.

BIG FILMS AND GROSSES IN PHILLY LAST WEEK

Philadelphia, Sept. 10.

Labor Day came around without a solitary legit house open in Philly. The result was a clean-up in the picture houses despite hot weather the first half. Cream of draw went to the Fox-Locust which had "The Cock-Eyed World." Jam was such that an extra show, at 5:30, instituted at once. Week's gross beat all house records, reported at $35,000. Picture is in for an indefinite run.

The Mastbaum very big last week with "The Greene Murder Case," at better than $50,000. Town's biggest house has been averaging $50,000 during the last month after two months of grosses around $45,000 and less. Pictures, rather than the stage shows, have been credited with the play.

The Fox, with "Salute" as the film, clicked strongly; nearly $33,000, with the stage show under average.

Considerably behind most of the downtown houses in trade was the Stanley which had "Broadway." This one was strong at its opening (Aug. 30) and again on Labor Day, but fell off sharply thereafter. At that $23,000 reported and picture held over.

A weak-sister the critics all raved about was "Paris Bound" at the Karlton, only $41,000.

Aldine and Fox-Locust are expected to wage a pretty battle now, with scales and policies approximately the same. Philly will have seven major downtown houses devoted to films, which is its full limit.

Estimates of the Week

Mastbaum (4,800; 35-50-75)—"Greene Murder Case" (Par). Heavy all week with about $50,000 reported. House has improved weekly average during past month.

Stanley (3,700; 35-50-75)—"Broadway" (U). In first week not as strong as some hoped, but $27,000 satisfactory. Held over.

Fox (3,000; 90)—"Salute" (Fox) Well liked although bill below standard. Strong at $33,000.

Fox-Locust (1,800; $1.50)—"The Cock-Eyed World" (Fox). A smash. Extra show daily at 5:30 at $1.50 lob to take care of rush. $35,000, house record. Indefinite.

Boyd (2,400; 40-50-75)—"Say It With Songs" (WB). 3rd week, set house record $46,000 opening week, eased to $16,000. Figured to leave after this week giving it a month to strong profit.

Stanton (1,700; 35-50-75)—"Bulldog Drummond" (UA, 1st week). Rather submerged by "Cock-Eyed World" and "Say It With Songs" but liked by fans. Reported $17,000, strong for house.

Karlton (1,000; 50)—"Paris Bound" (Pathe). Critics raved but business just ordinary. $4,000.

Met, Seattle, Opening, $12,000—Good; Ulric's "Justice" 'Way Off at $7,500

Seattle, Sept. 10.
(Drawing Population, 500,000)
Weather: Cool

With Metropolitan debuting with Publix sound policy, "The Dance of Life," and Pantages open after three months' darkness, with Moran and Mack, in person, heading the vaude, Seattle shows stepped up the past week.

Estimates for Last Week

Seattle (Pub) (3,106; 25-60) "Greene Murder Case" (Par). Fair. $14,000.

5th Ave. (Fox) (2,500; 25-60) "Imagine My Embarrassment" (Fox). Stage show clicked. Okay. $17,500.

Fox (2,500; 25-60) "Frozen Justice" (Fox). Lenore Ulric in it. $7,500. Very good.

Blue Mouse (Hamrick) (900; 25-75) "Argyle Case" (WB). $9,000; good.

Music Box (Hamrick) (1,000; 25-75) "Sal It With Songs" (WB). Jolson pulls 'em in. $14,500; very good.

Coliseum (Fox) (1,800; 25) "Behind That Curtain" (Fox). Okay. $3,400.

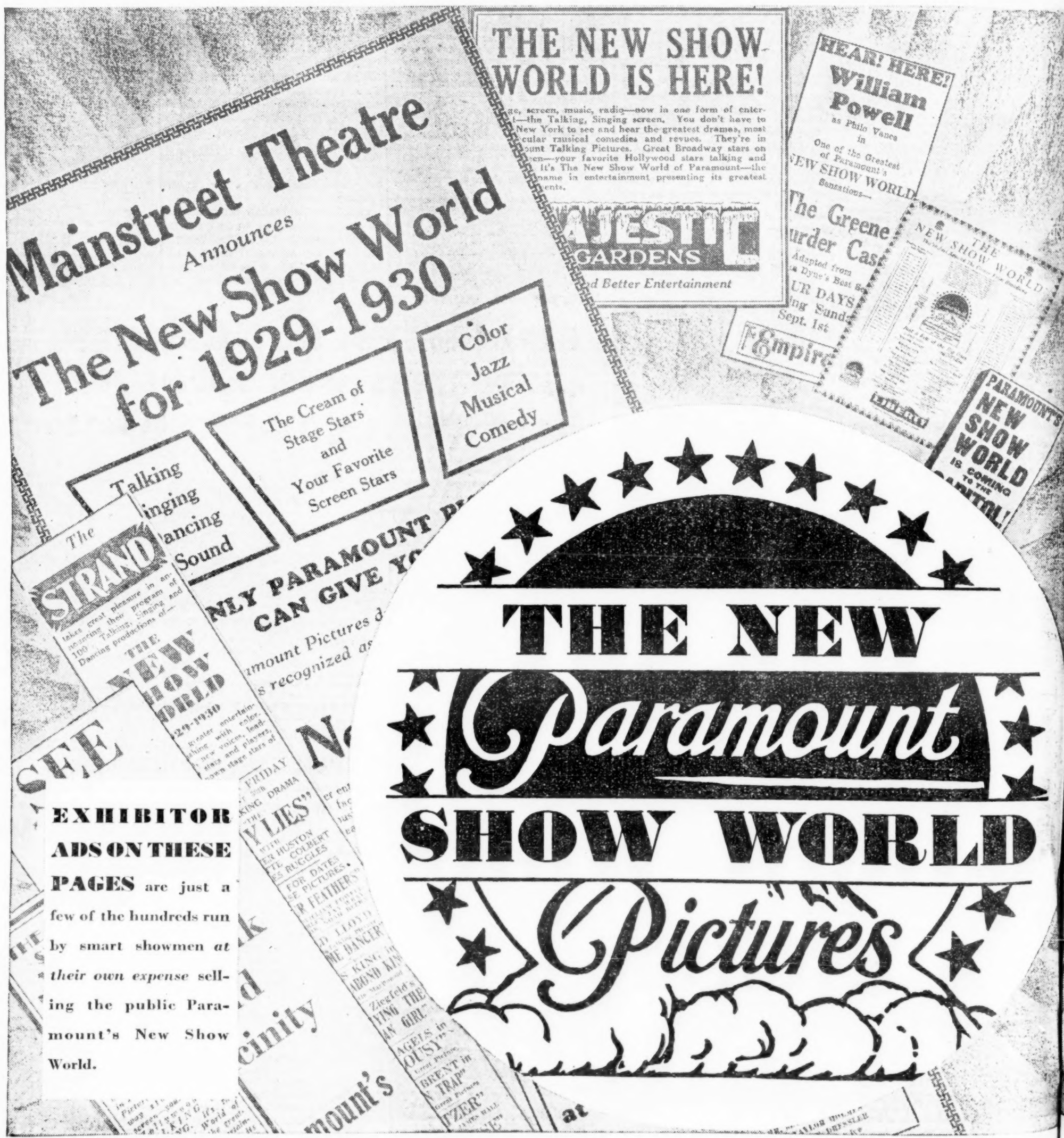
Orpheum (2,700; 25-60) "Sophomore" (Pathe). Vaude. Off a bit. $16,000.

Metropolitan (Pub) (1,400; 25-60) "Dance of Life" (Par). Harry Wareham manager for Publix, with Eddie Cooke succeeding George Hood as Erlanger manager for Northwest. $12,000; good.

Pantages (1,500; 50-75) "It Can Be Done" (U). Moran and Mack b. o. ringers. Big week. Four shows daily. $18,000; remarkable and cut to 3 shows daily in mid-week.

PARAMOUNT'S NEW SHOW WORLD CAPTURES THE NATION!

Here's the Proof:



BOX OFFICE RESULTS CONFIRM PARAMOUNT 1929-30 LEADERSHIP!

•

"THE COCOANUTS." Marx Brothers musical comedy proving in long runs in New York, Pittsburgh and other points greatest laugh revue of the age.

"DR. FU MANCHU." All-star, all-talking mystery of brand new type, cleaning up from coast to coast. The public gladly pays for this new thrill.

"GREENE MURDER CASE." William Powell as "Philo Vance" doing 78% average more business everywhere than did "Canary Murder Case."

"THE DANCE OF LIFE." Hal Skelly and Nancy Carroll in talking, singing, dancing, Technicolor revue romance register the big triumph of the year.

"THE FOUR FEATHERS." Sound knockout in 13th $2 week at Criterion, New York and could run indefinitely. Now mopping up in key points.

"THE LADY LIES." Walter Huston, Claudette Colbert and Chas. Ruggles in sensational all-talker called "greatest yet in talk" by N. Y. Graphic and other papers.

THE BEST TO COME: Harold Lloyd, Two Black Crows (Moran and Mack), Ziegfeld's "Glorifying the American Girl", "The Virginian", "Applause", more, more!

Stock Market Ignores Bullish News of Amusement Securities

Growing Uncertainty as Fall Money Squeeze Hangs Over Market—Warner-Paramount Deal Believed, but Not a Ripple—Shubert Makes Dividend, Dull

By AL GREASON

Amusements went through the third market day of uncertainty yesterday doing little either way, but that little generally on the Group was ignored in spite of down side. Money went to 10. bullish news from many angles. First of all Wall street generally accepted the virtual merging of Paramount and Warners as accomplished and did not do a thing to discount such a development. On the contrary Paramount and Warners both were distinctly weak Monday and again yesterday in sympathy with the majority of industrials outside of the selected few standard issues that have made the market since June.

Hunches and Info

For all the arguments that the amusement leaders have gradually taken on an investment character, traders still persist in regarding the whole group as out and out speculation, and continue to deal in them on hunches and information bearing on the intentions of their several operating cliques. When pools send them ahead the crowd trails and helps the good work along; when the pools stand aside the talent lays off.

Popular idea is that Paramount pool is playing a waiting game. If the stock does go ahead, so runs customers' room talk, it will do so gradually, eschewing fireworks until perhaps near the first of the year. By that time the chances are autumn profits will make very favorable reading and a campaign could be well based on them. Meanwhile dispositior of pool managers appears to be to discourage a bullish outside following.

The Paramount-Warner negotiations could, of course, have been exploited. They weren't. Logic is that cliques had other market plans, particularly the Par group which has a name for writing its will on the tape. Logic also suggests that a veteran market group isn't going to let such an opportunity go entirely to waste. Sooner or later the possibilities for Par and Warner in an association or consolidation will show on the ticker.

It well might be that Paramount friends feel that at 70 the stock that sold two years ago at 92 now represents 210 (before the split) and that's quite a move in two years. Further climb appropriately would be gradual, measurably in line with the company improvement and growth. Besides which perhaps this is not the time for a bull pool to splurge, public interest being pretty well concentrated in a handful of standard stocks like Gas and Telephone, and the future course of market credit being fraught with uncertainty.

Shubert Earns Div.

Year's statement from Shubert showed the $5 dividend earned by a narrow margin, but the market paid no attention. All last week the turnover amounted to only 3,000 shares and price change was negligible. On the tailspin from 65 to 37 there were a number of Broadway players in and out at a quick, small profit, but neither shorts or longs went into the issue on a big scale. Drop to 37 and recovery to 46 has been on a remarkably small turnover. On Monday's reaction "Shu" didn't appear on the tape once. If there's no support, certainly there's no dumping.

Besides the bullish news that Shubert had made its dividend, there was also the deal between Shubert and Pathe for a working agreement covering Pathe financial support for Shubert stage productions in return for picture rights and also an understanding on use of Shubert theatres as exhibiting outlet for Pathe product. Pathe has done little to reflect such a very probable move. It struggled up from 9 to 11 last week, then slipped back between 9½ and 10.

Universal issued a rather dismal statement, revealing a condition reflected in price trend for six months. Normally the coming out of the bad news would have inspired some sort of rally on the theory that the worst was over and better things would be ahead. U was stationary close to its old level at and just under 70, within 2 points of its bottom.

Yesterday's Prices

Leading Amusements

Sales.		High.	Low.	Last.	Net Chg.
3,100	Fox	95	94⅛	94⅛	— ⅞
900	Loew ..	60	59	59	— ¼
41,000	Par. ...	69	68¾	68⅝	— ½
1,700	Pathe ..	9⅞	9½	9¾	— ¼
193,400	Radio ..	111½	104⅝	105¾	—1¾
16,300	R-K-O .	37½	36	36⅛	—1⅛
16,000	W B....	60½	58⅝	58⅝	—1⅜

RKO and Radio

Radio-Keith made much commotion without getting anywhere, while Radio itself was the list's most sensational performer on volume and spirited advance. Seems to be clear that there is no immediate relation between the market for Radio and Radio's theatre relative the Keith connection being a stock that appears to have its future ahead. There is a considerable speculative element that has faith in RKO for a long pull on the Radio in its title, based on the theory that sooner or later its powerful financial background will tell. But for the present it is a good deal of an orphan.

General Theatre Equipment went into a campaign on the Curb, working up to new highs almost daily to a peak of 39 Monday. Indications are that this issue is being whirled around to attract attention, perhaps designed to get it distributed in preparation for application for Big Board listing, which it would rate on its scope and importance in the theatre division.

Consolidated Film Industries (common only lately moved from the Curb to the elect of business) came to bat with an excellent earnings report, showing net of $224,327 for August alone after all charges and taxes, the largest single month's profit in company history, and significant in mid-summer. Eight months net is $1,597,090, or more than the profits for the entire year of 1928. Comparison for the eight months shows 1929 period 63% up. Directors voted the usual 50c quarterly dividend on both common and preferred, payable Oct. 1 to holders of record Sept. 16.

Summary for week ending Sat., Sept. 6.

STOCK EXCHANGE

1929 High.	1929 Low.	Sales.	Issue and rate	High.	Low.	Last.	Net Chge.
41⅞	31	2,100	American Seat (4)	32⅛	31	31	— 1
25¼	22	4,900	Consol. Film (2)	23⅞	22⅛	22⅞	— ⅛
30¾	24¾	2,400	Do pref. (2)	25⅛	24⅞	25	
227⅜	168	21,400	Eastman Kodak (8)	215½	202	208⅞	— 5⅝
84½	48½	10,700	Loew (3)	62⅝	60⅛	60½	— ⅛
110¾	92⅛	100	Do. pref. (6½)	96⅝	96⅝	96⅝	
46⅝	25	100	Keith	35⅛	35⅛	35⅛	— ⅝
138	94½	....	Do pref. (7)	..	..	112	
101	80¾	34,200	Fox Class A (4)	99⅝	94⅛	96¾	— ¾
24	16	1,700	Madison Square Garden (2)	18	17¼	18	+ ⅝
27	24	1,100	Met-G-M pref. (1.89)	25¼	25	25	+ ¼
114	68¼	1,462,000	RCA	113¾	98	110¼	+10¼
60¾	12½	7,200	Motion Picture Cap	45¼	42	42½	— 2¾
74	55⅛	148,200	Paramount-Fam-Lasky (8)	73	70	*70¼	— ½
14⅞	7½	32,400	Pathe Exchange	11	9¼	9⅞	— ⅝
30	13½	5,500	Pathe Class A	21⅛	18¾	19½	— ¼
74½	36¾	3,000	Shubert (5)	48¼	44	46	+ 2
46⅞	19	116,700	RKO	38⅝	35¼	37⅛	+ ¾
93	68	190	Universal pref. (8)	72	69	69	— 1
64½	54¼	125,500	Warner Bros. (3⅛)	62⅛	57⅛	61⅞	+ ⅛
59¼	44	600	Do pref. (2.20)	54	53¼	54	
			CURB				
19	2⅞	80,500	Acoustic Prod	6	4⅝	6	+ 1⅝
38¼	28	100	Col. Picts	31	31	31	
37⅞	21⅛	13,900	Fox Theatres	28¼	26	27½	— 1
38½	31	44,200	Gen. Thr. Equip VTC	38⅛	34⅝	38½	+ 3¼
49½	19	300	Loew rts.	24	22¼	24	— ⅝
35¼	25	....	Nat. Screen	..	..	29⅞	
27	7	1,200	Nat. Thr. Sup.	25⅛	24⅛	24⅝	+ ⅛
			BONDS				
97	81⅞	$1,000	Keith 6's, '46	81⅞	81⅞	81⅞	— 3
124	103	6,000	Loew 6's, '41	106½	106⅛	106⅛	
100½	92	27,000	Do ex War	93½	92	92	— 1½
84	58	14,000	Pathe 7's, '37	71⅛	70	70	— ¼
100¼	96⅝	32,000	Par-Fam-Lasky 6's, '47	98¼	97¼	98	+ 1
91½	62⅛	5,000	Shubert 6's	74	74	74	— ½
			ISSUES IN OTHER MARKETS				
			All Quoted for Monday Over the Counter				
			New York				
			Quoted in Bid and Asked				
28	30	....	Roxy, Class A (3.50)	--	--	--	
29½	31½	....	Unit do	--	--	--	
4¾	5¾	....	Unit do	--	--	--	
2	3	....	De Forest Phono	--	--	--	
81	84	....	Technicolor	--	--	--	
			Los Angeles				
--	--	....	Roach, Inc	--	--	†15½	
			Montreal				
--	--	2,712	Fam. Play	†9⅛	†7	†7	
			Toronto				
..	..	127	Fam. Play. of Can	†9⅛	†7¾	†7¾	

* Ex div. †Bid.

OPPOSISH DANCE CLUBS OF HOLLYWOOD COLONY

Los Angeles, Sept. 10.

Opposition in the swank dine and dance situation threatens as a result of the formation of the Embassy Club to buck the ritzy Mayfair crowd.

Embassy will occupy a special room in new building adjacent to Montmartre Cafe on Hollywood boulevard. It will convene Saturdays and one Sunday every month for a little elegant Terpsichore.

Rupert Hughes is president of the Embassy with Charlie Chaplin and Antonio Moreno vice-presidents and John Gilbert, Harry D'Arrast, King Vidor, Sid Grauman, Marion Davies, Norma and Constance Talmadge, Gloria Swanson, Ruth Roland, Bebe Daniels and Betty Compson as the board of directors.

Dinner will be $10 a head with dues $50 annually.

Ramona Theatre Judgment Proof, Creditor Alleges

In an effort to collect two unpaid judgments for $427 each against the Ramona Theatre Corporation, of 1763 Amsterdam avenue, J. Zimmerman, carpet and linoleum contractor, who furnished the theatre, applied in the Supreme Court for an injunction restraining the Ramona Company, David Coron and the Coron Amusement Corporation, from disposing of any personal property belonging to the Ramona company by virtue of any chattel mortgage.

Zimmerman said in an affidavit that the judgments were obtained against the Ramona company and Albert Manowitz, who owned it on notes given for a balance due for carpets and linoleum. The plaintiff sued and got judgments which he has been unable to collect. It is stated Manowitz refused to testify in supplementary proceedings on the judgments until after he was fined $100 and then said that the property of the corporation at 1763 Amsterdam avenue had passed into the hands of Coron by reason of a chattel mortgage.

Zimmerman declared that Coron also was examined and that his testimony shows there was no consideration for the mortgage, and that the Ramona company was never indebted to Coron, because a loan of $10,000 he claims to have made to Manowitz was made in the early part of 1928, whereas the corporation was not formed until last September.

Kirkwood Doubling

Los Angeles, Sept. 10.

James Kirkwood has joined Columbia Pictures as a director.

He will use the grease paint, as and when required.

Shubert Per Share Net $5.33, Compared to 1928 Rate, $7.53

Shubert Theatre Corp., reporting for year ending June 30, shows net of $1,076,377 after all charges and federal tax, equivalent to $5.33 on the 201,975 average shares outstanding during the year and to $5.05 on the 213,160 shares outstanding June 30. Figures compare with $1,356,436 for the previous year or at the rate of $7.53 on the 180,020 shares then outstanding.

Company received cash $2,261,400 from exercise of stock purchase warrants while write-offs on theatre leaseholds, improvements, equipment, etc., totaled $2,041,486. Surplus for the year after dividends was $88,527. Surplus for 1928 was $480,174 and for 1927 $834,073. In 1926 figure was $2,320,867 (no deduction for dividends).

Federal tax item, sometimes looked upon as an index of company operations by the market show a similar diminishing trend. This year provision is made for $100,000 against $175,000 in 1928; $180,000 in 1927 and $250,000 in 1926.

Statement as outlined does not include Shuberts' half interest in five London theatres. London company netted $234,000 available to its ordinary shareholders, or about $117,000 for the Shubert interest.

Following is the Dow-Jones comparison balance sheet with previous years:

	1929.	1928.	1927.	1926.
Assets				
*R E & eq	$19,711,891	$15,565,499	$14,286,904	$9,738,525
Adv & dep	402,500	454,568	529,799	869,133
Cash	2,161,877	2,125,645	6,760,783	2,788,591
Cash vl ins pl	90,392	65,656	46,738	35,607
Cash in sink fund	.....	.....	.....	660,820
Accts rec	782,438	728,910	547,149	730,211
Productions	645,953	592,538	553,494	545,579
Adv for prod rts	110,535	137,043	122,925	114,854
Mat & sup	8,390	7,907	6,503	3,236
Investments	2,868,696	3,762,597	2,617,798	994,863
Goodwill, etc	1	1	1	1
Def chgs	404,743	371,243	154,762	168,727
Total	$27,187,416	$23,811,607	$25,627,516	$15,990,147
Liabilities				
†Cap stock & sur	$10,271,493	$9,963,052	$8,765,379	$8,641,283
Gold deben	6,686,000	7,050,000	7,500,000	2,623,000
R E mort & df pur pay	9,084,187	5,462,375	5,733,431	3,559,300
Accts pay	216,416	243,167	292,057	206,600
Mtge pay due	227,625	167,750	179,700	105,600
Accr tax, Int, etc	267,273	204,455	209,182	137,201
Fd amuse tax	24,240	66,349	95,807	120,379
Tax reserve	272,403	335,552	261,275	360,007
7% deben	.....	.....	2,409,775	.....
Def credits	137,779	318,907	180,910	236,777
Total	$27,187,416	$23,811,607	$25,627,516	$15,990,147

*After depreciation. †Represented by 213,160 no-par shares.

Warner-1st N. Dept. Merge

First National will move from headquarters on Madison avenue to the new Warner annex, 44th street, on Nov. 1. An advertising firm in the same Madison building is now understood dickering for the remainder of the lease.

With the removal which will practically amount to a consolidation with the Warners, which purchased all of FN but the 28% held by Fox, will take place.

Warner departments will be intermingled with FN. Already the Warner publicity department has taken quarters in the annex.

Fox May Augment Air Film Into Super-Release

Hollywood, Sept. 10.

Production on "Sky Hawk" (Fox) has been stopped pending decision for an additional appropriation to make a super air epic of the picture.

Story, adapted from a magazine story by Lewellyn Hughes, was originally planned as a program picture.

TALMADGE RETAKES

Hollywood, Sept. 10.

John Ray, actor and playwright, returned here last week to make retakes on "Tin Pan Alley," Norma Talmadge's latest for U. A.

Ray stays on the Coast for other picture engagements until his new play, to be produced by Gene Buck, in New York, goes into rehearsal.

UNDER ADVISEMENT

Los Angeles, Sept. 10.

Superior Court Judge Tappan has taken under advisement the plagiarism suit of Roland Brown against Paramount, Christie and Douglas MacLean. Brown asserted that the latter's picture, 'The Carnation Kid," was stolen from his scenario submitted and titled "Dapper Dan."

Judge viewed "Carnation Kid" and read the scenario.

BUTCHER SUPERVISING

Hollywood, Sept. 10.

Added to his duties as head of the Fox Idea department, E. W. Butcher becomes an associate producer for R. J. Birdwell's next as yet untitled.

Whether Butcher will permanently retain his post as supervisor is not clear.

PAR HEADS WILL NAME EMPLOYEES FOR STOCK

The Paramount directorate later this month will pass upon lists of employees which department heads deem are eligible to buy into the 250,000 stock issue, which the directors at their meeting last week ordered set aside for this purpose.

The longer the service and the greater future value department leaders figure the men under them have, the larger number of shares they will be permitted to purchase. The price to them will be $52 per share, payable $1 weekly commencing Oct. 1.

The stock issue was first ordered set aside by the Zukor directorate at its meeting last March.

COSTLY EXPLOSION

Phono-Kinima Studios $30,000 Loss —Lab Worker Injured

Los Angeles, Sept. 10.

An explosion in the Phono-Kinima studios resulted in serious injury to Roy Peudon, a lab worker. Fire caused an estimated damage of $30,000.

Blaze is believed to have originated from spontaneous combustion. An entire wall was blown out when volatile vapor from the film was reached by the flames.

Directing "Jazz King"

John Murray Anderson for Universal will direct a revue starring Paul Whiteman.

This talker will be made instead of the original "The King of Jazz," shelved because the book was not suitable. The title may be retained however.

Anderson is due on the coast next month.

"N. Y. NIGHTS" REMAKES

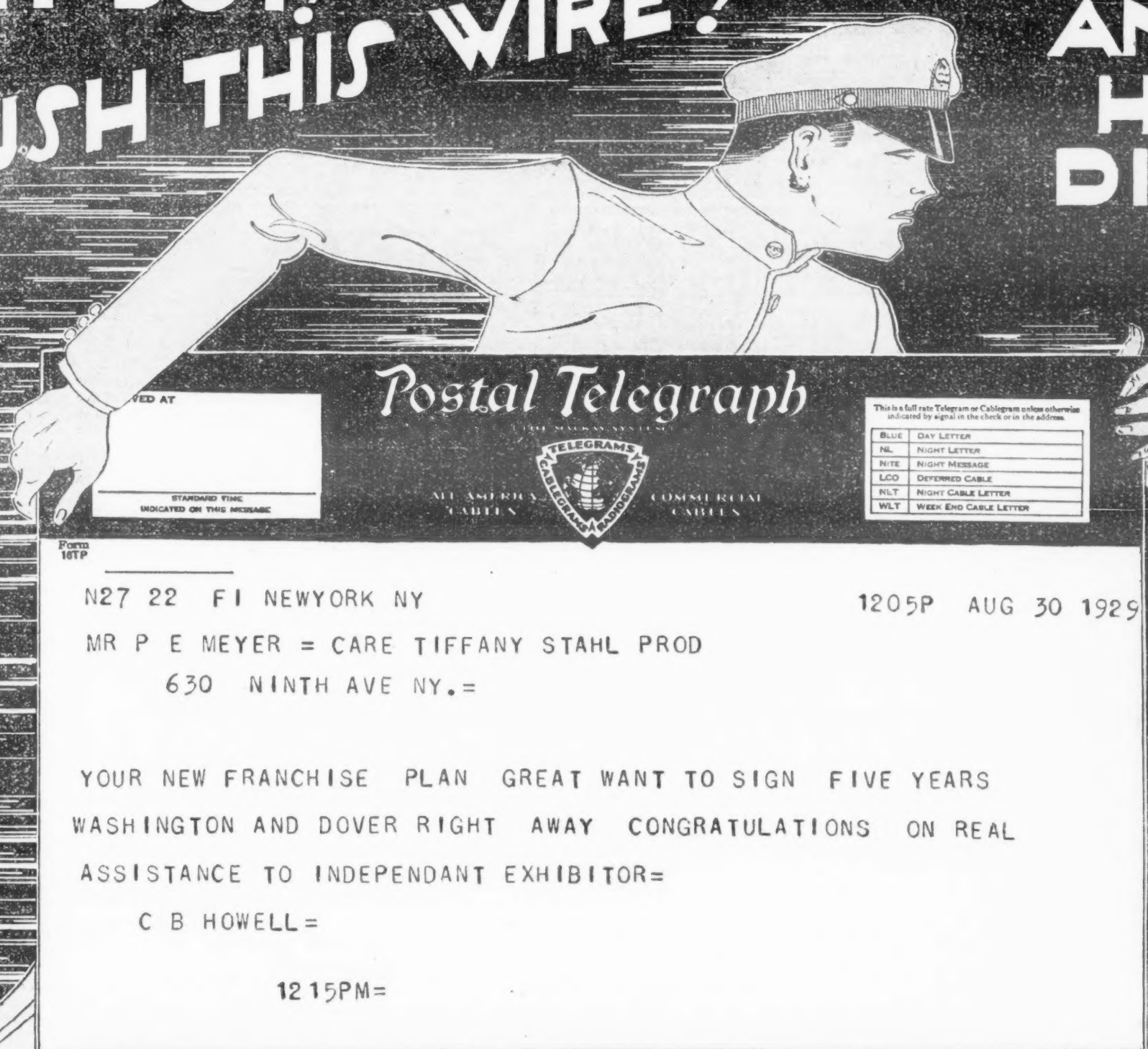
Hollywood, Sept. 10.

George Fitzmaurice has been assigned to make a number of retakes on "New York Nights," releasing title of "Tin Pan Alley" starring Norma Talmadge.

John Wray, New York stage actor, will appear in the remade version.

Lewis Milestone, who directed the picture, was not available for the re-shooting so Fitzmaurice was assigned.

HEY BOY! RUSH THIS WIRE! AND HE DID!



C. B. Howell, an independent exhibitor at Washington and Dover, N. J., is one of *hundreds* who already have signed for a Tiffany-Stahl Franchise.

IT'S YOUR LIFE SAVER

A Tiffany-Stahl Franchise will bring you

"JOURNEY'S END," Tiffany-Stahl-Gainsborough, the play that set the whole world talking
Now in its sixth month at the Henry Miller Theatre, New York
Directed by JAMES WHALE, who also directed the London, New York and Chicago stage productions.

For Early Release

LEO CARRILLO in "MISTER ANTONIO," from Booth Tarkington's stage play.
"WOMAN TO WOMAN," Tiffany-Stahl-Gainsborough, with Betty Compson, George Barraud and Juliette Compton.
"THE LOST ZEPPELIN," with Conway Tearle, Virginia Valli and Ricardo Cortez.
"PAINTED FACES," with Joe E. Brown, Helen Foster and Wallace MacDonald.

To Follow

Mae Murray in "Peacock Alley"
"Dangerous Business" from Edwin Balmer's story.
A Halperin Production
"The Medicine Man" from Elliott Lester's stage play
Twelve One-Reel "Color Symphonies" with Twelve more to follow.

"Troopers Three" by Arthur Guy Empey
"Kathleen Mavourneen" with Sally O'Neill. From Dion Boucicault's famous stage play.
"The Enchanting Melodie," all-color Technicolor feature.
All-Color Technicolor Feature as yet unnamed.

These are the high spots—more to come. All in dialogue and sound with RCA Synchronization.

TIFFANY-STAHL FRANCHISE

TIFFANY-STAHL PRODUCTIONS INC.

729 SEVENTH AVE. TIFFANY ONE NEW YORK CITY

The 2 Outstanding Productions of this or any year. *Get set for them!*

HOLLYWOOD REVUE

$2 top in N. Y., Los Angeles, Boston, Frisco, Philadelphia, etc. Better than a $6.60 show with the following stars: MARION DAVIES, JOHN GILBERT, NORMA SHEARER, WILLIAM HAINES, JOAN CRAWFORD, BUSTER KEATON, Bessie Love, Charles King, Conrad Nagel, Lionel Barrymore, Marie Dressler, Jack Benny, Gus Edwards, Dane and Arthur, Laurel and Hardy, Ukelele Ike, Anita Page, Polly Moran, Gwen Lee, Brox Sisters, Albertina Rasch Ballet, Natacha Nattova and Company, The Rounders, CHORUS OF 200! BIG SONG HITS! LAUGHS! SKETCHES!

in the screen's first spectacular Musical Revue—

Cecil B. De Mille's

Picture of Pictures

DYNAMITE

Without doubt the greatest dramatic effort of the screen's leading box-office director. Gaiety, richness, splendor, women, wine, and a he-man and she-woman story that leaves you breathless.

METRO-GOLDWYN-MAYER

Got it on 'em all

THE METRO-GOLDWYN-MAYER LION · THE GREATEST STAR ON THE SCREEN

Comparative Grosses for August

Tables of grosses during August for towns and houses as listed. High and low gross records for the theatre are given, with the title of the picture, week played and gross for that week.

When theatre plays stage show, that is indicated.

NEW YORK

	August 3	August 10	August 17	August 24
CAPITOL High..$98,200 Low... 30,000	"Single Standard" $81,000 (2d week) Stage Show	"Mrs. Cheyney" $77,500 (1st week)	"Mrs. Cheyney" $69,000	"Broadway Melody" $83,400
PARA-MOUNT High..$88,500 Low... 49,100	"Hungarian Rhapsody" $61,900 Stage Show	"Greene Murder Case" $80,600 (1st week)	"Green Murder Case" $70,200	"Sophomore" $72,100
ROXY High..$173,658 Low.. 70,000	"Cock Eyed World" $173,391 (1st week) Stage Show	"Cock Eyed World" $173,658 (Record)	"Cock Eyed World" $162,127	"Cock Eyed World" $144,861
STRAND High..$81,200 Low... 15,000	"Man and Moment" $38,500 All Sound	"Drag" $45,500	"Broadway Babies" $34,500	"Gamblers" $35,000

CHICAGO

	August 3	August 10	August 17	August 24
CHICAGO High..$71,300 Low... 33,000	"Green Murder" $55,000 Stage Show	"Single Standard $71,200	"Argyle Case" $58,000	"Girl in Show" $49,000
McVICKERS High..$53,000 Low... 13,000	"Madame X" $34,000 (1st week) All Sound	"Madame X" $26,000	"Madame X" $22,000	"Four Feathers" $37,000
MONROE High..$12,500 Low... 2,700	"Masked Emotions" $3,900 All Sound	Fox "Follies" $4,600 (1st week)	Fox "Follies" $4,100	"Black Watch" $5,700
ORIENTAL High..$52,000 Low... 20,000	"Wonder of Woman" $32,000 All Sound	"Thunder" $40,000	"Single Standard" $39,000	"Honky Tonk" $48,500
ROOSEVELT High..$35,600 Low... 9,000	"Thunderbolt" $25,000 (2d week) All Sound	"Thunderbolt" $18,000	"Behind Curtain" $28,000 (1st week)	"Behind Curtain" $22,000
STATE-LAKE High..$34,000 Low... 16,000	"Valiant" $27,000 Vaude	"Pleasure Crazed" $30,000	"Masquerade" $24,000	"Half Marriage $24,000
UNITED ARTISTS High..$43,500 Low... 11,000	"On with Show" $33,500 (1st week) All Sound	"On with Show" $28,000	"On with Show" $28,000	"On with Show" $22,000
ORPHEUM High..$16,900 Low... 4,800	"Stolen Kisses" $6,500 All Sound	"Gamblers" $8,500 (1st week)	"Gamblers" $7,600	"Hottentot" $9,500

LOS ANGELES

	August 3	August 10	August 17	August 24
EGYPTIAN High..$14,000 Low... 6,000	"Behind Curtains" $10,000 Stage Show	"This Is Heaven" $10,400	"Mrs. Cheyney" $10,300	"Drag" $9,600
LOEW'S STATE High..$48,000 Low... 15,600	"Twin Beds" $25,700 Stage Show	"Single Standard" $41,800	"Salute" $31,900	"Modern Maidens" $41,000
PARA-MOUNT High..$57,800 Low... 15,600	"Cocoanuts" $24,500 (1st week) All Sound	"Charming Sinners" $25,000	"Dr. Fu Manchu" $22,800	"Fast Company" $21,200
UNITED ARTISTS High..$38,700 Low... 6,180	"Four Feathers" $13,300 (2d week) Stage Show	"Four Feathers" $10,000	"Bulldog Drummond" $33,800 (1st week)	"Bulldog Drummond" $23,000
WARNERS High..$38,800 Low... 16,000	"Hottentot" $24,400 (1st week) All Sound	"Hottentot" $22,300	"Argyle Case" $24,300 (1st week)	"Argyle Case" $17,000

SAN FRANCISCO

	August 3	August 10	August 17	August 24
WARFIELD High..$41,400 Low... 15,000	"Four Devils" $24,200 (1st week) Stage Show	"Four Devils" $16,100	"Madame X" $27,100 (1st week)	"Madame X" $18,800
GRANADA High..$36,000 Low... 6,200	"This Is Heaven" $16,000 Stage Show	"Dr. Fu Manchu" $26,500	"Evangeline" $27,500	"Greene Murder" $27,000
CALIFORNIA High..$34,000 Low... 6,200	"Four Feathers" $16,000 (2d week) All Sound	"Four Feathers" $11,500	"Dance of Life" $22,000 (1st week)	"Dance of Life" $14,700
ST. FRANCIS High..$22,200 Low... 3,000	"Innocents of Paris" $8,000 (14th week) All Sound	"Innocents of Paris" $8,500	"Innocents of Paris" $8,000	"Innocents of Paris" $6,800 (17th week)
EMBASSY High..$24,300 Low... 7,000	"College Love" $11,000 All Sound	"Hottentot" $8,500 (1st week)	"Hottentot" $9,000	"Argyle Case" $14,500

KANSAS CITY

	August 3	August 10	August 17	August 24
MAIN-STREET High..$30,000 Low... 8,000	"Man and Moment" $28,000 Stage Show	"Half Marriage" $23,000	"Irish Eyes" $21,000	"Paris Bound" $19,000
LOEW'S MIDLAND High..$30,000 Low... 10,000	"Bulldog Drummond" $17,500	"Evangeline" $13,000	"Thunder" $15,000	"Single Standard" $17,500
PANTAGES High..$31,800 Low... 5,000	"Modern Love' $13,000 Vaude	Fox "Follies" $27,000 (1st week)	Fox "Follies" $14,000	"Black Watch" $13,000
NEWMAN High..$33,000 Low... 8,000	"Dr. Fu Manchu" $16,000	"Charming Sinners" $16,300	"On with Show" $27,800	"Greene Murder" $22,000

SEATTLE

	August 3	August 10	August 17	August 24
SEATTLE High..$26,000 Low... 9,000	"Charming Sinners" $15,500 Stage Show	"Evangeline' $17,000	"Dr. Fu Manchu" $14,000	"Four Feathers" $13,500
MUSIC BOX High..$17,000 Low... 4,000	"On with Show" (4th week) All Sound	"On with Show" $6,500 (5th week)	"Hottentot" $9,500 (1st week)	"Hottentot" $7,000
FIFTH AVE. High..$26,000 Low... 11,000	"Thunder" Stage Show	"Single Standard" $17,700	"Salute" $16,400	"Modern Maidens" $20,700
BLUE MOUSE High..$16,000 Low... 4,500	All Sound	"Bulldog Drummond" $11,000 (1st week)	"Bulldog Drummond" $8,000	"Bulldog Drummond" $6,200
ORPHEUM High..$17,000 Low... 6,500	"Girl in Cage" $14,200 Vaude	"Street Girl" $15,000	"Half Marriage" $13,400	"Paris Bound" $15,800

BALTIMORE

	August 3	August 10	August 17	August 24
CENTURY High..$27,000 Low... 15,000	"Wonder of Women" $24,000 Stage Show	"Thunder" $25,000	"Rainbow Man" $24,500	"Greene Murder" $25,200
STANLEY High..$33,500 Low... 12,000	"Drag" $18,200 All Sound	"Bulldog Drummond" $19,500	"Single Standard" $20,500	"Dr. Fu Manchu" $18,000
VALENCIA High..$11,000 Low... 1,900	"Goes to War" $3,000 All Sound	"Careers" $4,300	"Bulldog Drummond" $3,500	"Single Standard" $3,200
KEITH'S High..$18,000 Low... 9,000	"Midstream" $12,000 All Sound	"Modern Love" $13,000	"Paris Bound" $14,000	

ST. LOUIS

	August 3	August 10	August 17	August 24
AMBASSADOR High..$48,800 Low... 20,500	"Hottentot" $27,800 Stage Show	"Careless Age" $27,800		"Argyle Case" $31,000
LOEW'S STATE High..$31,500 Low... 10,800	"Bulldog Drummond" $18,900 (1st week) All Sound	"Evangeline" $13,900		"Thunder"
MISSOURI High..$29,500 Low... 7,400	"Irish Eyes" $17,300 Stage Show	"Dr. Fu Manchu" $22,700		"Fast Life" $13,300

SYRACUSE

	August 3	August 10	August 17	August 24
STRAND High..$15,000 Low... 4,000	All Sound		"It Can Be Done" $4,000 (Low)	"Shakedown" $7,000
STATE High..$32,400 Low... 10,000	Vaude		"Single Standard" $21,000	"Thunder" $19,000
ECKEL High..$20,000 Low... 5,500	All Sound		"Gentlemen of Press" $8,500	"Kid Gloves" $7,000

WASHINGTON

	August 3	August 10	August 17	August 24
COLUMBIA High..$19,000 Low... 5,500	"Dangerous Curves" $11,000 (2d week) All Sound	"Bulldog Drummond" $13,000 (1st week)	"Bulldog Drummond" $10,000	"Madame X" $12,700
EARLE High..$24,000 Low... 6,000	"Time, Place and Girl" $13,000 All Sound	"Twin Beds" $12,800	"Madonna of Ave. A" $14,800	"Man and Moment" $13,500
FOX High..$36,200 Low... 14,500	"Hard Boiled Rose" $21,300 Stage Show	"Lucky Star" $25,300	"Words and Music" $24,700	"Why Leave Home" $24,200
METROPOLITAN High..$21,000 Low... 5,000	"Hottentot" $11,000 All Sound	"Honky Tonk" $10,500	"Irish Eyes" $11,000	"Argyle Case" $12,500
PALACE High..$26,000 Low... 11,500	"Wonder of Women" $21,000 Stage Show	"Chinatown Nights" $20,000	"Single Standard" $24,500	"Mrs. Cheyney" $22,000

MINNEAPOLIS

	August 3	August 10	August 17	August 24
MINNESOTA High..$45,200 Low... 17,600	"River of Romance" $32,300 Stage Show	"Charming Sinners" $28,900	"Drag" $29,000	"This Is Heaven" and "Say It with Music" $30,000
STATE High..$28,000 Low... 4,500	"Four Feathers" $8,500 (2d week) All Sound	"Cocoanuts" $23,700 (1st week)	"Cocoanuts" $17,000	"Cocoanuts" $12,000
HENNEPIN High..$22,000 Low... 5,000	"Half Marriage" $13,500 Vaude	"Single Standard" $16,000	"Paris Bound" $12,500	"Big News" $13,000

PROVIDENCE

	August 3	August 10	August 17	August 24
STATE High..$28,800 Low... 14,000	"Thunder" $21,000 All Sound	"Evangeline" $14,000 (New Low)	"Bulldog Drummond" $25,000	"Single Standard" $24,000
STRAND High..$14,900 Low.... 8,000	"Charming Sinners" and "Bachelor Girl" $10,000 All Sound	"Dangerous Curves" $13,500	"Broadway Babies" $10,000	"Light Fingers" $9,000
MAJESTIC High..$15,200 Low... 6,200	"Time—Place—Girl" and "Kid Gloves" $11,000 All Sound	"Kitty" and "Joy Street" $10,000	"Argyle Case" $10,500	"Dr. Fu Manchu" $10,000

(Continued on page 28)

Hollywood Chatter

Joe Reddy, p. a. for Harold Lloyd, was at Pebble Beach last week giving expert advice to the golf writers.

Lew Cody is around Hollywood hale and hearty. Expects to return to the screen soon for M-G-M.

A director in Hollywood is named Eric Waschneck. Don't answer yes or no.

Bee Palmer has flitted to New York for three weeks. Wants to get some gowns, then back here for pictures.

Elinor O'Reily, assistant casting director to Jack Gardner at Fox, has turned literary. Her first article is in a local trade paper.

Burr McIntosh celebrated his 44th anniversary as an actor on his last day's work in "Skinner Steps Out" for U.

Greta Garbo stood in line with the rest of the mob to see her own picture, "Single Standard," at the Loew State here.

Clayton Sheehan is paying the town his first visit in two years. He will tarry for Brother Winfield's birthday party Sept. 24.

Countless automobile stickers reading "Equity," used in the recent battle, are now seen around minus the "E" and "Y".

Dorothy Janice, wife of Allan Pryor, is visiting in Laurel Canyon. Back to New York next week to continue in musical comedy.

Ivan Nyiragyhazi, Russian concert pianist, is playing in Tiffany-Stahl's "Zeppelin." He'll probably be screen credited as Ivan Nye, or it may be neigh.

Every permanent studio player at Paramount has his or her dressing room furnished with a piano, radio or musical instrument to play while waiting to be called for a scene.

Anyone passing the King Vidor-Eleanor Boardman home these days will be pardoned for thinking it is a conservatory of music. Both are taking vocal lessons.

Ramon Novarro is going to spend his three months' leave from M-G-M in his native country, Mexico. First time he's been back since he became a star. He may sing in opera there while away.

Art colony at Carmel-by-the-Sea got a break in pictures when First National rented a collection for a scene in "Dark Swan." Artists receive their share of the rental apportioned to each canvas.

Office formerly occupied by Sid Grauman in the Chinese theatre is being renovated and refurnished at a cost of around $15,000. It will be a Hollywood night office for W. R. Sheehan and H. B. Franklin.

Ben Piazzo wired the local Keith office asking why it hadn't returned his clothes found last week while moving. Bern Bernard wired east he understood that Piazzo had been gaining four pounds daily and the clothes were given to charity.

No more fat sound cameramen in Hollywood. Working during the past three months in the steam cabinets used as camera covers has done the trick. Reported weight losses during the heat wave ranged anywhere from 5 to 20 pounds among the crankers.

Charlie Mack (Moran and Mack) went back to the home town, Tacoma, to show how a home town boy makes good. He has three of his own automobiles on the trip, as well as two more he hired. Four chauffeurs, a butler, his wife and a maid also made the jaunt.

When the Tiffany-Stahl crew left for the Presidio, in Monterey, to film cavalry scenes for "Troupers Three," they packed 17 silver trophies and four shields. These are to be donated to as many of the best drill squads competing for points in the 11th regiment, second battalion, of the 76th field artillery, cooperating with T-S on the picture.

Entire cast of "Sunnyside Up," Fox, ran for a vacation the minute it was over. Janet Gaynor is off to Honolulu; Charles Farrel is cruising in his yacht with David Butler, who directed; El Brendel, Sharon Lynn, Marjorie White and Frank Richardson are also vacationing, and Seymour Felix is at Del Monte.

Lloyd Bacon is cruising up Santa Barbara way in his boat.

A recent coast wedding flopped on attendance. Practically everybody in the picture world had been invited, but only about 50 showed up. Day was one of the hottest of the year. Between that and the holiday, the combination was too much. Customary mob of sightseeing fans was on hand to see the celebs. When these didn't show up the doors were thrown open. The church filled in two minutes.

Growing BIGGER

BIG

Established a record advance sale at the Central Theatre, Broadway at $2.00

▼

BIGGER

Bowled over records at Stanley Theatre, Philadelphia.

▼

BIGGER

Best business in months at Pantheon, Toledo.

▼

BIGGER

Wow business at Empress, Oklahoma.

▼

BIGGER

Set for bigger than biggest grosses in seventeen key center houses this week.

▼

BIGGEST YET

Next week the box-offices of the country will tell the biggest story of all.

with

DOUG. FAIRBANKS, Jr.

LORETTA YOUNG

and

CHESTER MORRIS

a John Francis Dillon Prod.

A FIRST NATIONAL *and* **VITAPHONE** REG. TRADE MARK **PICTURE**

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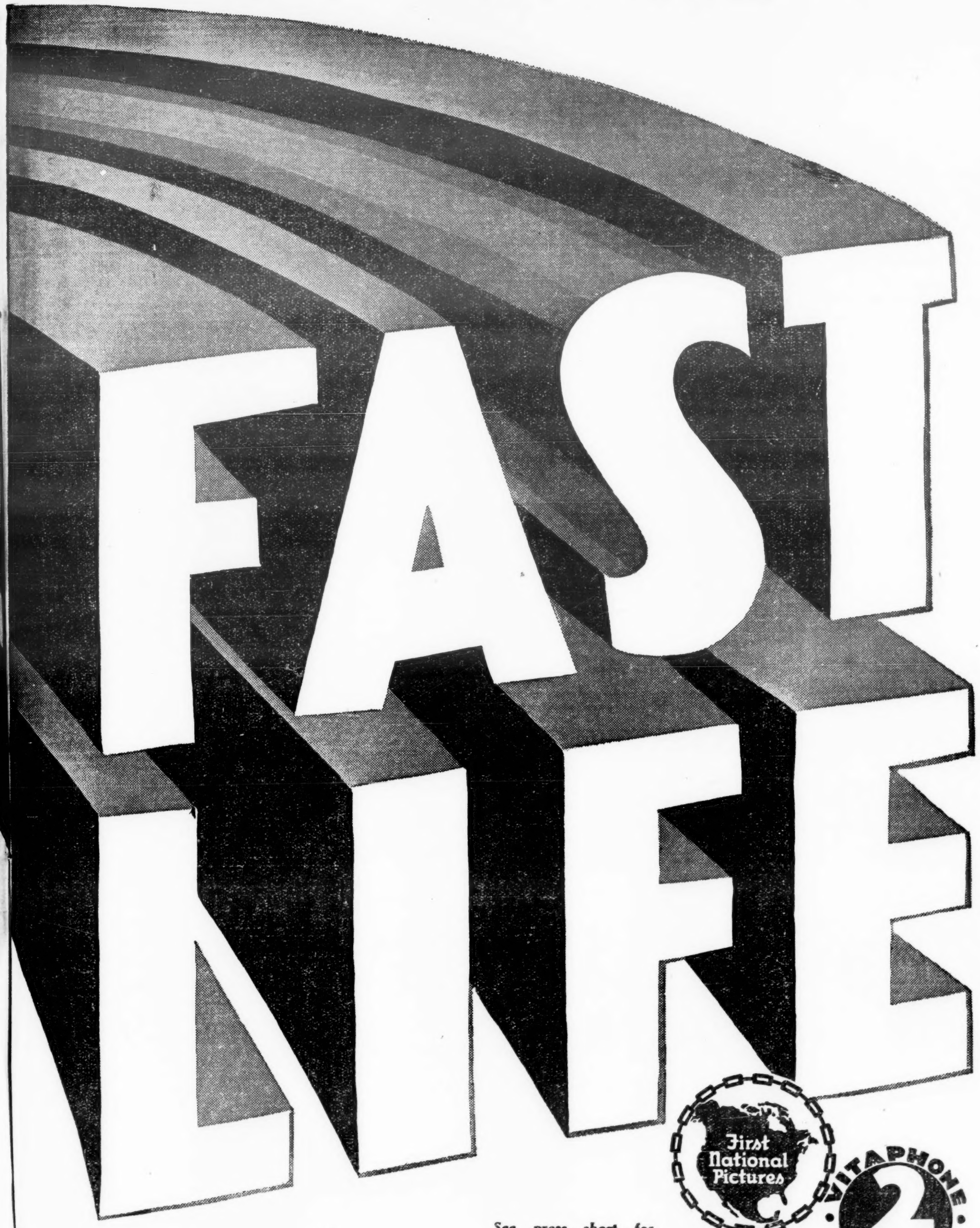
— Surest Thing You Know

By the Minute !!!



See press sheet for novel exploitation of "Since I Found You," theme song of "Fast Life."

Talking Shorts

BEN POLLOCK Orchestra (14)
VITAPHONE NO. 872
8 Mins.
Winter Garden, New York.

Ben Pollock is from Chicago and presently with the Park Central Hotel, New York. His style in music has always bent towards the futuristic. Orchestrations, strange blendings, unusual balancing of the instruments in play, all contribute something of novelty and uniqueness.

But as with most entertaining bands there is a loss of appeal and personality when transferred to the musical screen. Although by contrast with many others this is a very superior band number.

Small towns where band stuff is at a premium and where three or more shorts are played on one bill can use it as a builder. *Land.*

GEORGIE PRICE
"Don't Get Excited"
VITAPHONE NO. 841
10 Mins.; Songs. Comedy
Winter Garden, New York.

Here is a fresh approach that lifts what might have been just another jazz singer release into an interesting short that packs a lot of potential appeal for everyone who is curious about the inside of a sound studio. That presumely includes almost everyone.

Georgie Price arrives at the Warner studio in Flatbush late and nervous. He complains of the cold-blooded atmosphere of working. Off-set shots reveal the camera booth, Ray Foster, cameraman, Harold Levey, musical director, script girl, technicians, grips, electricians and Bryan Foy, the director (acted by someone else).

To provide Price with the audience he misses all of the studio mob assembly and to them Georgie yodels his mammy chants.

Price records well as to voice, but has little to contribute to the camera. His make-up may have been at fault. *Land.*

CODEE and ORTH
"Music Hath Charms"
VITAPHONE No. 885
9 Mins.; Comedy
Winter Garden, New York

Ann Codee and Frank Orth, standard vaude duo of international reputation, have made numerous shorts for Vitaphone, including several in French and German which their linguistic attainments embrace. This one is in English but with Miss Codee spouting a little French for comedy. Miss Codee (Mrs. Orth) is native French.

It's a gem of gay comedy that will be appreciated almost anywhere. Orth's pantomime is especially good.

The old music lesson routine, Orth the sap would-be pupil, Miss Codee the oo-la-la instructress. Progressively smitten by his teacher, the sap squeezes the comedy by by-play and polite mugging. *Land.*

TED BROWN BAND
DE FOREST PHONOFILM
10 Mins.; Salon
Hippodrome, New York

Probably one of the first imported shorts from England, released here by New Era Productions and recorded by DeForest. Faulty photography hurts, though not altogether spoiling its value.

Ted Brown, avoirdupois xylophonist, is in the foreground with the instrument. He does some light comedy with the xylo sticks which he handles expertly.

Three musical numbers in all with the band in on most of it except Brown's periodical solo interpolations. First is some excerpts from "Police Patrol" overture shot in long range. Second number, "Humoresque," played both straight and jazzy, has closeups of Brown and well done. Concludes with American ballad.

With a happier choice of numbers this short would be worth twice as much. As is it will get by, but mostly because of Brown's xylophone playing.

"THE BARBER'S DAUGHTER"
SENNETT-RCA-EDUCATIONAL
20 Mins.; Comedy
Lexington, New York

Another Mack Sennett two-reeler in all dialog that rates exceptionally well. It has all the necessary ingredients that start laughs anywhere. Sennett must be loaded up with ideas for shorts of this kind, left over probably from his silent picture days. Okay for any house.

John Waldron is credited with story and dialog on "Barber's Daughter," hoakum composition festering with about all the ancient gags except the pie-in-the-face business.

Andy Clyde and Thelma Hill are featured. It's the old situation of the boy-girl romance with fathers on both sides set against it and fighting with each other. Girl's old man runs a barber shop, where most of action is laid. Slapsticking, of course, in the shop.

Story climaxes with parents discovering children together in bedroom the morning after they eloped and married.

GRAPEWIN and CHANCE
"JED'S VACATION"
PARAMOUNT MOVIETONE
Comedy sketch; 4 scenes
20 Mins.
Jap Garden, New York

Charles Grapewin and Anna Chance played this drawing room comedy skit in vaude about 15 years ago and found it an adequate laugh getter for their crossfire gagging. But the gags are old and feeble now and, although Grapewin and Miss Chance, long off the stage, are in the short and stick close to the original script, written for vaude by Grapewin, the laughs come infrequently.

Such gags as "I like to wear tight shoes because it feels so good when I take them off" and "I'm trying to get ahead" the answer being "you need one," can hardly be expected to send an adult audience into gales of merriment these days.

Story deals with a traveling man's attempts to give the wife the runaround while home on a brief vacation. His pal doublecrosses him with a phone call and when the wife cracks about one of those blessed events, he settles down to a period of home life, despite the impending visit from the mother-in-law he was trying to dodge.

Comedy lacks a punch and has many dull moments, making it a lightweight program filler for the neighborhoods but fair enough for the remote spots, where they welcome familiar cracks.

"THE SALESMAN"
Pathe Comedy
RCA PHOTOPHONE
18 Mins.; 3 Scenes
Hippodrome, New York

Another of Pathe's Checker series, directed by George Le Maire, with Frank Davis starred and billed alone.

It's Davis' own skit from vaude, "Auto Row," which he did with Adele Darnell. Latter is replaced by two unknown girls in the picture though the story is the same, outside of a few extraneous shots.

Davis gets just as many laughs on the screen as on stage. He photographs excellently and falls in before the camera easily.

As in the vaude skit Davis, posing as an auto salesman, tries to sell a girl customer, with both knowing nothing about autos. Davis' fly talk, jumbling up mechanical terms, is smart and funny.

This short can stand up in any class house.

STEWART BRADY
VITAPHONE NO. 2745
Songs
8 Mins.
New York.

Boy soprano with a voice of exceptional quality, framed in a dull parlor style entertainment. Round-faced youngster of perhaps 12 appears in salon set and sings two standard numbers—"At Dawning" and "Giannina Mia," swell picking for a fan crowd that dotes on popular tunes.

In between the boy performs on the piano, using for this purpose no less than Paderewski's "Minuet," which to the generality of New York theatre customers is a piece out of the finger exercise book. Boy's playing is remarkable for a youngster but the melody appeal is zero.

Entertainment value of this short is very low. Why highbrow boy sopranos, when what they want is more on the order of a newsboys' quartet? *Rush.*

JACK WHITE
Chateau Madrid Aides
VITAPHONE No. 844
8 Mins.; Songs, Talk
Strand, New York

Nothing to this one except a lot of over-mugging by White that gets tiresome before the first two minutes. Lad is smart alecky; so much so that Madrid entertainers don't get a chance with instruments.

Blonde assistant with peppy song not allowed time to put it over. White cuts in with more bromides. Just a filler. *Waly.*

FOX and CURTIS
Vitaphone No. 829
7 Mins.; Songs
Strand, New York

Harry Fox and Bee Curtis fondle each other in a way that makes this one register with any type of audience. Harry soloes for part of "Underneath the Wabash Moon" when Miss Curtis, who sticks to the sweet girlie kind, comes in for the second verse.

The huddle occurs during "Love Baby." *Waly.*

Marion Shilling and John George, "Rogue's Song," M-G.

Raymond Hackett, "Dulcy," M-G.

Robert Montgomery opposite Norma Shearer, "Their Own Desire," M-G.

Mabel Julienne Scott, "Painted Faces," T-S.

Cristina Pictures, making fifth of 26 single-reel comedies at Telefilm studio.

BIG TIME

(ALL TALKING)

Fox production directed by Kenneth Hawks. Lee Tracey and Mae Clarke head cast but are not featured in billing here. Credits include: Story by Wallace Smith; dialog by William K. Wells and Sidney Lanfield; staging by A. H. Van Buren; photography by L. William O'Connell. At the Roxy, New York, Sept. 7. Running time 85 minutes.

Eddie Burns.....Lee Tracey
Lily Clark.....Mae Clark
Sybil.....Daphne Pollard
Gloria.....Josephine Dunn
Eli.....Stepin Fetchit

The first of the Fox pictures with Lee Tracey, starting on a time contract. Picture's special merit is it's authentic back stage atmosphere handled in a fine spirit of sympathetic comedy. Tracey having a role almost counterpart of his Joe Lane in "Broadway." Back stage stuff is genuine and an element of strength at the box office, where Tracey is likely to count also.

Thin dramatic story as regards tension and action, marking the subject for the better class houses rather than the daily changes where its quiet humor will be at a discount. Story ought to register feminine interest on its sentimental side which is strong.

Nice piece of directing done in a well sustained tone of restrained comedy for the most part, blending neatly into certain sentimental sequences and relieved by the capital low comedy character sketch by the colored actor Stepin Fetchit who has now earned featuring by his distinctive style of handling the dumb darky type.

Running through the picture there is a bright line of wise cracking in the flash vaudeville manner in the making of which Billy K. Wells probably spread himself. Plenty of stage-and-audience shots and Miss Clarke sings the theme agreeable, in one bit. Song itself scarce, likely to go into the leading seller class. Just a machine-made ballad.

"Big Time" follows the technique of both "Broadway" and "Excess Baggage" and like those plays is a penetrating study of the self assured "ham hoofer" actor type, always from the sympathetic side. Eddie Burns is another Joe Lane of "Broadway," a blundering, child-like boob under his sophisticated surface.

He teams up with Lily Clark (Mae Clarke), out of a girl act, and together they go to the heights of "Big Time." They marry and the baby comes. A scheming dame works on Eddie's vanity and eases herself into Lily's place in the act. Lily quits cold. The new act goes from bad to worse and Eddie, broke and beaten drifts as an extra to the Hollywood studio lot.

Lily on her own has become a picture star and when the meeting comes she takes Eddie back. In the telling of this seemingly bare tale, nicety of touch and a sure instinct for the human quality make the people real (doubly real to insiders of the show business) and a certain sparkle of character drawing and wit make engaging entertainment. It is on this quality that the film will make its bid, probably with satisfactory program returns. *Rush.*

Our Modern Maidens

(SILENT)

M-G-M production and release (non-talking), with musical synchronization. Starring Joan Crawford. Jack Conway, director. Story and continuity by Josephine Lovett. Marian Ainslee and Ruth Cummings, titles. At Capitol, New York, week Sept. 6. Running time, 76 minutes.

Billie.....Joan Crawford
Abbott.....Rod La Rocque
Gil.....Douglas Fairbanks, Jr.
Kentucky.....Anita Page
Reg.....Edward Nugent
Blondie.....Josephine Dunn
B. Bickering Brown.....Albert Gran

Silent sequel to "Our Dancing Daughters," which was also silent, and along the same lines, in story, star and in general. This is no "Dancing Daughters," nor will it get the attention its predecessor received, but it has most of the elements of box office power with one exception—dialog.

But the lack of talk can't hold "Maidens" down, for its youth, hot stuff and abundant appeal for the flaps should sell it.

Story is juvenile and silly, but the sort of silliness the more youthful fans gobble by the carload. So they won't mind that either.

Joan Crawford is the star and has the meatiest role, but Anita Page, the "Broadway Melody" girl, runs away with the picture. Miss Page is truly a trouper.

In "Our Modern Maidens" she makes the fatal step with Gil (Doug Fairbanks, Jr.) just before he's to marry the modernistic daughter of B. Bickering Brown, motor magnate. The wedding is staged as planned, but just before they're to leave on the honeymoon Billie discovers the love of Anita for Gil, and steps aside. It happens that Billie is in love with another guy, so it's a break for her as well. The other guy is globe trotting, dashing, young member of a South American embassy. She hops to S. A. to join him, and that ends the picture.

The loving quartet was jumbled, and that made the story, but straightened out in time for a nice finish.

Gil and Kentucky's misstep has been planted in the usual way, with the boy and girl embracing after a chase through the woods. Then the suggestive fadeout. That Kentucky was "in trouble" has been planted in another manner. Billie finds a card that Kentucky had been hiding. It tells of an "appointment" that Ken has for the following day. No mention of a doc, but no need to. Another way of tipping them.

It's in the card bit that Miss Page gives a great part of her performance. She makes her hysterics look real.

Plenty of extravagant settings, just one party after another, and lagoon affairs that would tax even the b. r. of a B. Bickering Brown. While each bridesmaid at the wedding received a diamond bracelet from the old boy. The flaps won't go for that—much.

Fairbanks does nicely all the way, hitting the top with some imitations in party scene. He apes John Barrymore, John Gilbert and the elder Fairbanks. Latter the most faithful and Gilbert very funny.

Rod La Rocque eases in as the suave ambassador, overcoming the fact that he always looks more like a sheik than a politician.

Miss Crawford's fans won't be disappointed, even a little bit. She wears her clothes as she always does and gives them the limit in a half-clad dance at one of her own house parties. Her pantomime is far-fetched, but vivid. *Bige.*

THE HOTTENTOT

(ALL DIALOG)

Warner production and release. Directed by Roy Del Ruth from theme based on William Collier's stage play of same name. Western Electric disc recording. At Strand beginning Sept. 6. Running time, 79 minutes.

Sam Harrington....Edward Everett Horton
Peggy Fairfax.....Patsey Ruth Miller
Ollie Gilford.....Edmund Breese
Larry Crawford.....Edward Earle
Alec Fairfax.....Stanley Taylor
Swift, butler.....Douglas Gerrard
May Gilford.....Maude Turner Gordon

Edward Everett Horton gives the talker screen version of Collier's play more natural laughs than those clocked in any other Warner attempt at farce for months back.

While "The Hottentot" for some will get a little too horsey, the average fan will thoroughly enjoy it.

Although the dialog is abundantly hoked, with some male members of the cast exaggerating this by inferior performance, the theme is touched by the whip at the start. It quickly gets from a jog to a smart trot, through pseudo jockey being called to turn. The steeplechase, while a symposium of trick photography, realizes its big moment. The audience by then is in a frame of mind where only the conventional finis of the lovable fake mastering the toughest horse and winning race and girl would be satisfactory.

Next to Horton as laugh maestro comes Swift, the butler, ably played by Douglas Gerrard. Tips make them friends at the start, or after Horton has satisfied his girl and friends that he has bridled the furious steed "Hottentot." The spiriting away to another stable of the favorite he is to ride in the chase also has its semi-thrills and comedy. The high point of mirth is when the horse is discovered, bloated beyond recognition by a meal of apples and water left by the butler.

Miss Miller, as Peggy Fairfax, holds up a large part of the dialog and is an attractive little thing in a riding habit. Edmund Breese has the bit part of a senior overseer. Production is exceptionally well mounted. *Waly.*

STREET CORNERS

(SILENT)

Produced by Russell Birdwell. Released by Film Arts Guild. Directed and written by Mr. Birdwell. Photography by Ernest Lazlo. In cast: Henry B. Walthall, Josef Swickard, Derelys Perdue, Rex Lease, Patsy O'Leary, Royer Cannon, Owen Gorin, Billy Colvin, Franklin Park, Clyde McClary. At Film Guild Cinema, New York, week Aug. 31. Two reels, running time, 12 minutes.

Group of human interest stories centering about real life in the big town make a dandy program filler for the silent spots catering to a sophisticated clientele. On the strength of this picture, Russell Birdwell, former New York dramatic critic, gained quick recognition in Hollywood and was signed as a director by one of the major producing companies.

Plot deals with a hick's visit to the big city to see and snapshot the tall buildings and other points of interest under the guidance of a friend. While so engaged he misses the street corner tragedies going on all about him, as does his materialistic friend.

One incident has a crippled newsboy encouraging a phoney beggar, another deals with a street walker and an armless war veteran, while still another has a crook sticking up a picture house box office. Each of the yarns has an O. Henry twist that has been caught by the camera without wasted motion or film.

As a distinct film novelty it deserves a showing in any of the better class houses and is sure fire for the arty spots.

RICHTHOFEN

(The Red Knight of the Air)
(GERMAN-MADE)
(Silent)

Gemeinschaft Film Co. production, released by Mercury Films. Directed by D. Kortesz and Peter Joseph. Photography by Albert Schattman, Arthur von Schwertfuhrer and Walter Lichtenstein. Settings by Paul Bunger. Aviation photography under supervision of Com. D. Otto Phillipp and Lieut. Karl Osterkamp. Edited and titled by Samuel Marx. At Film Guild Cinema, New York, week Aug. 31. Running time, 65 minutes.

M. de Val.....George Burghardt
Yvonne.....Sybil Morell
Charles.....Arne Molander
Suzanne.....Helga Thomas
Alphonse de Rivera.....Angelo Ferrari
Werner Dewall.....Egon V. Jordan
Baron von Richthofen.....Carl W. Meyer

Feeble romantic story of the World War from the German angle, with a French girl's love for a German aviator used as an excuse to ring in a few incidents from the career of Richthofen, ace of the German air fighters.

The aviator, credited with bringing down about 80 of the Allies' planes during the conflict before he was bumped off, figures little in the action, but his name on the film will sell it in German centers on this side.

Using circulars printed in German, the German dailies and covering the German sections of New York City thoroughly, the Film Guild Cinema, arty Greenwich Village house, packed them in solidly at five shows daily last week and the picture is being held over. Thursday night it was estimated that at least 75% of the capacity audience had traveled from remote parts of the greater city to get a load of this flicker.

Air stuff, much of it faked, doesn't rate mention above a whisper in comparison with the aviation sequences in "Wings" and other American-made pictures of that class. Photography is streaky and eye-straining. Direction lacks distinction along the usual Continental style, with the actors mugging at the slightest provocation. Samuel Marx did a good job editing and titling this one, considering the material he had to work with.

Newsreel shots of Richthofen's state funeral in Berlin following the close of the World War are added to pad it out after the weak-kneed story winds up with a happy ending.

Properly exploited, despite its many failings, the film can't miss in the German neighborhood spots.

THE LADY LIES

(ALL DIALOG)

Paramount production and release. Walter Huston and Claudette Colbert featured. Directod by Hobart Henley. Story and dialog by John Meehan. Adapted by Garrett Fort. At Paramount, New York, week Sept. 6. Running time, 75 mins.

Robert Rossiter.....Walter Huston
Joyce Roamer.....Claudette Colbert
Charlie Tyler.....Charles Ruggles
Jo Rossiter.....Patricia Deering
Bob Rossiter.....Tom Brown
Hilda Pearson.....Betty Garde
Ann Gardner.....Jean Dixon
Henry Tuttle.....Duncan Penwarden
Amelia Tuttle—..—Virginia True Boardman
Bernice Tuttle.....Verna Deane

Paramount's projection room must have seen a more accelerated version of this picture, judging by what still remains for public consumption. It still has a liberal allotment of "hells" and "damns" surrounded by a complicated tale of free love and sophisticated children. It looks like a box office sure fire.

For the picture going populace, acclimated to more or less spice on the screen, "The Lady Lies" is all of a good and interesting drama, flavored with potent ingredients for young and old.

Walter Huston, from legit, steps out in this for his first feature length attempt. And Huston can thank Paramount for picking Claudette Colbert, long a legit luminary, to play opposite him. While Huston can be put down for some very fine acting, at times predominating, it is Miss Colbert who steals the picture with one of the most winning personalities the talkers now possess. Running a close second, and walking away with all of the needed comedy relief, is Charles Ruggles, also from the stage.

In transcribing to the screen the stage play of the same name, which had a short career last season, little variation was probably done to the original plot. Perhaps because John Meehan, the author, also directed the dialog.

Huston falls in easily as the widowed and wealthy attorney, who, with two modern children on his hands, becomes entangled in a maze of domestic difficulties through a clandestine affair with a woman not in the same social register.

Before this background is woven the social problem of libertine apartment dwellers in New York, in contrast to the man's sedate and pedantic family, who impress upon him the morality clause and the consequential stain.

The kids, brought up to regard their father as a friend and pal, decide to take matters in their own hands. They begin by throwing monkey wrenches into everything.

(Continued on page 33)

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Weekly Studio Survey

Hollywood, Sept. 10.

Production the past week showed five units less than the preceding week, but an increase of 10 units over the same period last year. Some 16 new features went into production while 10 completed shooting.

M-G-M headed the list for activity with 11 features in work excluding "Road Show" completed during the early part of the week. No new productions went into work or rehearsal. Fox retained seven features working throughout the week with "A Song of Kentucky" finishing and "South Sea [illegible]" starting.

Warner's Shorts

Warners report a consistent three features and four shorts program though "She Couldn't Say No" and "Golden Dawn" went into the cutting rooms with "Wide Open" and "Isle of Escape" taking their places. Studio got under way to a flying start with their extensive program of 275 shorts by starting on four two reel playlets.

Universal reported five features and one short in work after "Skinner Steps Out" was completed and "La Marseillaise" started shooting. After finishing shooting on "No, No, Nanette" and "Dark Swan" and starting on "Son of the Gods," First National maintained four features during the week.

Pathe finished "Red Hot Rhythm" and put two more into work including "The Grand Parade" and "This Thing Called Love." In addition to the two new companies starting "His First Command," starring Bill Boyd, is on location. Tiffany-Stahl is credited with two features in work, finishing "Woman to Woman" and starting on "Troupe Three" now on location. The lone company working at the studio is "Painted Faces." Columbia continues with the same two companies started the previous week while Radio dropped to two units after completing "Night Parade."

United Artists and Chaplin continue with one lone feature each. Former anticipates increased activity with the Harry Richman picture scheduled to start next week, and Edwin Carewe, Roland West and D. W. Griffith preparing stories for early production.

Leasing Group

Leasing group of four studios had but six companies working when they should have 18 companies to meet expenses. These are the most worried as to future possibilities of independent producers remaining in the field. This group has close to $5,000,000 tied up in equipment, real estate and buildings and unless they can acquire a normal tendency for space, the red side of the ledger conveys nothing but bad news.

Short subject faction of studios continues to operate at the same speed since the inception of talkers.

Warners' Record Sales

Approximately $4,000,000 represents the greatest single month's sales rung up in the history of the Warners. The figure is reported to completely eclipse the "Sam Morris" month held earlier in the summer.

Thirty-six branch managers, each, are said to have reached their quota of $100,000. One, Joseph Hebrew of Philadelphia, doubled the figure assigned to him.

Freuler in Again

Los Angeles, Sept. 10.

John R. Freuler, one time president of the former Mutual Film Corp. is re-entering the business as head of the Big Four Film Corp., new organization.

Big Four may also do some production financing.

Neill Directing "Wall St."

Hollywood, Sept. 10.

Roy W. Neill will direct "Wall Street" (Col.), from Paul Gangelin's story.

No cast set yet.

THIS TABLE SHOWS SUMMARY OF PRODUCTION AT THE 21 PICTURE STUDIOS ON THE COAST DURING THE PAST WEEK WITH COMPARISON OF UNITS WORKING CORRESPONDING PERIOD LAST YEAR. UNITS SHOWN HERE TO BE IN PREPARATION ARE IN SUCH SHAPE AS TO BE READY TO START WITHIN NEXT TWO WEEKS. TABLE ALSO SHOWS NUMBER OF PICTURES STARTED AND FINISHED LAST WEEK WHICH DOES NOT INTERFERE WITH NUMBERS SHOWN IN WORK EXCEPT THOSE SHOWN TO HAVE STARTED

Name of studio Feature group	Features in work last week	Shorts last week	Total last week	Units preparing	Units working last year same period	Pictures started last week	Pictures finished last week
M-G-M	11	—	11	5	7	—	1
Fox	7	—	7	5	5	1	1
Warners	3	4	7	3	2	6	2
Paramount	5	—	5	4	11	3	—
Universal	5	1	6	4	4	1	1
First National	4	—	4	5	5	1	2
Pathe	3	—	3	3	3	2	1
Tiffany-Stahl	2	—	2	3	0	1	1
Columbia	2	—	2	2	0	—	—
Radio	2	—	2	4	1	—	1
United Artists	1	—	1	3	4	—	—
Chaplin	1	—	1	—	1	—	—
James Cruze	—	—	—	1	—	—	—
Leasing Group							
Metropolitan	1	1	2	5	—	—	—
Tec-Art	1	—	1	5	—	—	—
Tele-Film	1	1	2	—	—	—	—
National	—	1	1	1	2	—	—
Short Subjects							
Hal Roach	—	2	2	2	1	—	—
Educational	—	1	1	1	3	—	—
Darmour	—	1	1	1	3	—	—
Sennett	—	1	1	1	—	—	—
Totals	49	13	62	58	52	16	10

W. E. After Publicity

Portland, Ore., Sept. 10.

Western Electric is out for theatre publicity. Paper mache signs to resemble bronze plates are distributed at all houses with W. E. sound equipment.

Several houses fell for gag and prominently display the cards. Idea is to endorse good sound equipment for public's information.

Chaney's Tonsils

Los Angeles, Sept. 10.

Lon Chaney blew into town this week from his hideaway in the high Sierras to have his tonsils removed. When job is finished he will return for another three month' rest.

Then back to the M-G-M plant in Culver City where he is three pictures behind on the new season schedule.

"Lawbreakers" Delayed

Los Angeles, Sept. 10.

Pathe has indefinitely postponed work on "The Lawbreakers," contemplated novelty dialog feature for which Richard Boleslavsky was recently imported from abroad.

Meanwhile Boleslavsky is directing dance numbers in other Pathe pictures.

Academy's Election

Los Angeles, Sept. 10.

Re-election of Douglas Fairbanks as president of the Academy of Motion Picture Arts and Sciences is regarded as certain.

Election will be held Oct. 19.

"SUNNYSIDE UP" OCT. 1

Hollywood, Sept.. 10.

Fox's tentative world premiere for "Sunnyside Up" is in New York, Oct. 1.

W. R. Sheehan will attend and then sails for Europe.

Schnitzer Going West

J. I. Schnitzer and his secretary, Harry Takeoff, are scheduled to leave for the West Coast before the end of the week.

The Radio president is leaving for one of his regular production once-overs.

Tact Brought Co-operation in Chi By Petrillo, Balaban and Singer

Chicago, Sept. 10.

Drawing comment from all over the country was the exceedingly quiet manner in which the renewal of contract dispute between James C. Petrillo, president of the Chicago Federation of Musicians, and exhibitor representatives, was settled last week.

At the first and only preliminary meeting between union officials and exhibitors, taking place the previous week, Petrillo walked out of the meeting when Jack Miller, head of the Exhibitors' Association, started his customary melodramatic harangue.

Petrillo's reaction to Miller's steam blowing might be appropriately described in the simple expression of "nuts."

"When you're willing to talk sense," Petrillo remarked to Miller, "I'll listen. Meantime I'll attend no more meetings."

Tactful handling of the second and last meeting Sunday night was credited to Mort Singer, for R-K-O, and John Balaban of Balaban & Katz. The resulting settlement contained numerous concessions from both sides.

Of foremost importance to the theatre operators was that with a change of policy they may dismiss their orchestra on four weeks' notice. Other musicians' locals throughout the country have the operators tied up in a full season contract that gives no opportunity to reduce expenses during the off months.

By the new agreement, a theatre with stage shows in Chicago may go into a straight picture policy for the summer and either entirely dismiss or cut its orchestra.

Union Co-operating

In making this concession, Petrillo did what is regarded generally as the most logical co-operative step taken by a union head. Considering the difficulties of theatre operation currently, Petrillo's attitude indicates a live and let live policy.

"We are dealing with business men," he stated; "in most cases with Wall Street. If they don't want musicians we won't force them down their throats, and if they do want them they'll have to pay good money."

Concessions gained by Petrillo for the musicians include a $5 weekly increase for all pictures and vaude house musicians. Also are a $2 per day extra scale for men employed less than four weeks; $12 per man for three hours or less midnight shows; $6 per man for extra week day performances.

Besides the policy change agreement, exhibitors no longer must pay a musician released before expiration of his contract $2 per day extra for every day he has worked.

Miller Crude

In taking a neutral attitude during the dispute between exhibitors and the musicians' union, Tom Maloy, head of the operators' union, was the center of considerable outside discussion. Last year during the contract dispute, Maloy came to the front for Petrillo. When the operators renew contracts in January, Petrillo is reported ready also to stay high and dry.

Miller's crude tactics in this recent and other exhibitor-union disputes have made showmen highly dubious about his ability to manage the exhibitors' affairs. The favorable settlement made this year was reached only after Miller was squelched into insignificance by the diplomatic procedure by Balaban and Singer.

Many past useless controversies could have been avoided had Miller not been president of the Illinois Exhibitors' Association.

LINGUIST IN SHORTS

Los Angeles, Sept. 10.

Warners will utilize Gregory Ratoff who speaks German, Russian and English for dramatic multilingual shorts. Warners have already made numerous German shorts and one feature, "The Royal Box."

Blanche Sweet in Short

Los Angeles, Sept. 10.

Following successful voice tests Warners cast Blanche Sweet for a short.

M-G-M topped by signing Miss Sweet for a feature role in "Night Club Hostess."

Fabian's Original

Hollywood, Sept. 10.

Warner Fabian arrives Oct. 1 to write an original story for Mary Nolan's next Universal star picture. Title of "What Men Want."

COSTUMES FOR HIRE
PRODUCTIONS EXPLOITATIONS PRESENTATIONS
BROOKS COSTUMES
143 W. 40TH ST. N.Y.C.

HELEN AUBREY
Featured in F. & M. "KISSES" Idea
Thanx to Gae Foster and Miss Fanchon

JOE LaROSE
PRODUCTIONS
FOX THEATRES

JACK HANLEY
In Fanchon & Marco's "Sweet Cookies" Idea

DONALD DAVIS
Dialog Director
FOX STUDIO

DOROTHY YOST
WRITING FOR
Metro-Goldwyn-Mayer

RALPH SPENCE
DIALOGUE FOR M-G-M

WEST COAST THEATRES present
BRADFIELD
5th Ave. Theatre, Seattle, Wash.

BENNY MEROFF

3d Consecutive Year
MARKS BROS.
Granada and Marbro Theatres
CHICAGO
Per. Mgr., MURRAY BLOOM

FAMOUS
MEGLIN KIDDIES
Featured by
FANCHON & MARCO

CARLA
TORNEY
DANCERS
Featured in Fanchon and Marco's "Love School" Idea

ROXY, NEW YORK, This Week (Sept. 7)
LI HO CHANG
The Poet of Magic
First Appearance in the U. S.

JEANNE BUDD
BILLIE CASTAGNOLI
E FLAT FOUR
ZITA WILSON
EARLENE BOLING
Featured in F. & M. "KISSES" Idea
Thanx to Gae Foster and Miss Fanchon
THIS WEEK AT LOEW'S STATE THEATRE, LOS ANGELES

Franklin Has Run Fox's Coast List To Over 500 Houses—Taking on More

Los Angeles, Sept. 10.

Harold B. Franklin is taking on theatres from day to day to add to the Fox coast circuit. This week he is taking over 28 houses composing the T & D Jr circuit in five of which the Fox organization had previous minority interest. These houses are with the exception of three in Reno all located in northern California, mostly in the San Francisco area. They were owned by Mike Nafee and the Nasser Bros. They have about 28,000 seats aggregate.

Also taken over during the past week in the San Francisco area was the El Capitan, San Francisco, 3,200 seat house in Mission district owned by Ackerman & Harris. House opened little more than year ago.

Additional purchases of houses were also negotiated within the week in Nebraska, Idaho and Wyoming. As well as arrangements made for the erection of a 1,750 seat house in Butte.

The deal whereby Fox acquires 50% interest in the Principal Theatres was closed last week, with the circuit name to be changed to Fox Principal Theatres, operated as a subsidiary of Fox by Mike Rosenberg who retains a minority interest with other inactive partners.

Houses included in the T and D, Jr., deal are Strand and California, Dunsmuir; T & D, Jr., Lodi; State and Novelty, Martinez; Park, Paso Robles; California and Majestic, Petaluma; Liberty, Goddards and California, Sacramento; Liberty, Susanville; Senator, Chico; State, Oroville; Granada and State, Red Bluff; Redding and Market Street, Redding; La Casa Grande, Santa Clara; Vitaphone, Oakland; Royal, Alhambra and Polk, San Francisco; California and Cline, Santa Rosa, California. The three houses in Reno being the Majestic, Granada and Wigwam.

Other Houses

The group of Principal houses include Temple and Alhambra, Alhambra; Broadway Palace, Arcade, Band Box and Cozy, Los Angeles; Brawley, Brawley Air drome and California, Brawley; Mission, Monteray Park; Gaiety, Santa Maria; Norwalk, Norwalk; Downey in Downey; Monache, Porterville; Culver, Culver City; Palms in Palms; Azusa in Azusa; Arlington and Grand in Tracy; Banning at Banning and the American, Ventura.

Franklin has taken over in California the American, Oakland, formerly operated by Ray Midgley, seating 1,500; Mark Strand at San Pedro; Vallejo at Vallejo; Turlock seating 1,200 at Turlock.

In Idaho the Strand and Orpheum were taken over from Carrothers and Archibald at Pocatello; Egyptian, seating 1,200 from F. C. Dahnken at Boise.

From that state are five houses owned by Harris-Voellner Circuit which include Ramona and Cozy at Buhl; Wilson and Egyptian at Rupert and Burley, Idaho. Also taken over from this concern are the Strand and Orpheum in Evanston, Wyo., and the Isis in Green River, Wyo. I. H. Harris will remain as district manager of these houses under supervision of Bill Steege, who is division manager in Great Falls, Mont.

At Vancouver, a new house is being built in addition to the taking over of the Castle, Liberty and U. S. A. from Mayor J. P. Kiggins.

In Rock Springs, Wyo., two houses were taken over from Tom Bertha by Franklin.

Nebraska

With the invasion of Nebraska six houses were taken from the World Realty Co.: Freemont, seating 900 at Freemont; Columbus, seating 900 at Columbus; World seating 1,000 at Kearney; Temple and World, both seating around 900 in McCook, and the World, 800 seats, in North Platte. Here also a new theatre is being erected to come under the Fox banner. It will seat 1,200.

When Franklin came to the coast two years ago he had little over 200 houses. Now the circuit has over 500.

Bair at Billings, Montana; Elisone at Salem, Ore., will come in from the Guthrie Theatre Company.

In addition to these groups Fox have taken over eight houses in Portland and Seattle from Universal. These houses will be operated by the Seattle division manager with the profits shared by both organizations.

Art MAHON
and
FLORENCE
SENSATIONAL ADAGIO TRIO
"Touring Publix"
OMAHA "WORLD-HERALD":
"In the stage attraction, 'Say It with Flowers,' outstanding specialty is the adagio performance of the MAHON and FLORENCE Trio. Thrills are provided by the daring leaps of MISS FLORENCE."
Direction
SAM BRAMSON
WM. MORRIS OFFICE

Loop Managers Gun-Wise; Chi Loses Only $1,890

Chicago, Sept. 10.

Unprecedented epidemic of showhouse stickups continued Sunday, with the Chicago theatre losing $1,890, but extra caution taught theatre managers since bandits began their unequalled raids here, saved B & K much more.

Five young bandits, all masked, got to Ambrose Conroy, assistant manager of the Chicago, just before the first show Sunday, made him open the safe in the basement office, and escaped into State street after binding Conroy, two ushers and a porter. They dropped a box with $500 in their getaway haste.

Loot probably would have been larger, but since a $6,400 holdup in the Chicago nearly a year ago and because of the steady procession of theatre stickups, B & K has been depositing most of its week-end money in banks on Saturday night.

Circuit's Athletic Meet

Schwartz' circuit of L. I. is footing the bills for an athletic meet to be held in Brooklyn, Sept. 14, under the direction of the Flatbush Boys' Club.

The winner will accompany Capt. Williams as his guest on an exploration tour of Central America.

"Dude Wrangler" Starts

Hollywood, Sept. 10.

George Duryea will play the male lead in the next Reid-Broughton production, "The Dude Wrangler."

Others cast are Julia Swayne Gordon, Louis Payne, Jack Richardson, Ethel Wales, Virginia Sale, Raymond Hatton.

Production is due to start this week.

MABEL AND MARCIA
Featured in F. & M. "KISSES" Idea
Thanx to Gae Foster and Miss Fanchon

Percentage

Los Angeles, Sept. 10.

Salesman for one of local exchanges was told to sell a picture on a percentage and guarantee basis rather than flat rate. Calling on a small exhibitor he offered the picture on a 50-50 split. Exhib said he did'nt mind not getting more than the exchange, but that he didn't like the 50-50 idea. "Let's make in 40-40," he said.

Salesman didn't bat an eye and suggested they discuss it. Exhib brought forth libations for the discussion. After the fourth round the salesman said:

"The 40-40 is all right, but that leaves 20% open. What do you say we split that?"

"Okay," the exhib came back, "I just didn't like that 50-50 idea."

ALL CHAINS NOW WITH HOUSES IN SYRACUSE

Syracuse, N. Y., Sept. 10.

Syracuse looms as a film battlefield of the first magnitude as the result of a series of theatre deals consummated during the past week.

Fox, with two houses, Loew's State and the Eckel, the latter acquired from the Schine corporation; Warners, with the Strand, subleased from the Syracuse Strand Theatre Company; Publix, with the Temple, taken over from Nathan L. Robbins, and I. H. Herk, and R-K-O with B. F. Keith's is the local Rialto's new "big time" alignment.

Fox assumed control of the Eckel and other up-state Schine theatres Monday. Warners closed the long-pending negotiations for the Strand Friday, closed the theatre on Sunday night and will reopen it Thursday with a midnight premiere of Al Jolson's "Say It With Songs."

The Publix deal for Temple, kept under cover, was finally signed Monday. The house passes from the Mutual Wheel Sept. 22. Publix will remodel the theatre. Reopening date indefinite.

Mutual shows may find a new home in the Shuberts' Wieting, splitting the week with touring attractions.

WIDE SCREEN TESTS

(Continued from page 5)

projection machines been ordered. This, despite the widening of the booths in most of the Fox theatres, admitted as preparatory to the installation of grandeur equipment.

Fox's stock control of General Theatres Equipment Corp., the institution established by five banking houses which has already corralled leading projection, camera and accessory manufacturers (grandeur included) in the field, places Fox in a highly strategic position, it is conceded.

Where Fox originally sold 51 per cent of grandeur rights to General, its major buy into the entire company again places him at the head of the one wide film phase which has been given most serious consideration and study in the industry.

In his original agreement with General, Fox protected his grandeur patents to the point where his theatres have first call for installation and where he will receive a royalty on every sale thereafter, very similar in detail to Western Electric's talker royalty basis with the Warners. Fox's 'Follies" played for a week at the Roxy and has been generally released.

One-Hour Shows Booked

Des Moines, Sept. 10.

A theatrical booking agency handling one-hour attractions for picture houses has just been opened here by F. M. Shortridge.

Name is Corn Belt Booking Exchange.

HELD FOR B. O. ROBBERY

Los Angeles, Sept. 10.

Ed and Mary Cavanaugh were held for trial on charges of robbing the United Artists theatre here of $13,000, after preliminary hearing before Municipal Court Judge Haas.

Theatre filed a civil suit against the Cavanaughs seeking to obtain a return of the money which has since been located.

4 States' Theatre Owners Join in On M. P. T. O. A.—Ga., Fla., Ala., Tenn.

Waycross, Ga., Sept. 10.

Hardwick & Farkas, recently announced law firm of Albany, Ga., composed of former United States Senator Thomas W. Hardwick and Leonard Farkas, have been retained as counsel for the picture theatre owners of Georgia, Florida, Alabama and Tennessee.

Georgia organized this year. So constructive has the organization proved, the owners in Florida, Alabama and Tennessee are joining. Name may be changed to the Southeastern M. P. T. O. A. Group held its first annual convention in Columbus, Ga., this week.

Love B. Harrell, secretary, states the retention of Hardwick & Farkas marks the inauguration of an extensive program of expansion along many lines and retrenchment along others.

Minneapolis, Sept. 10.

Three hundred independent theatre owners of Minnesota and North and South Dakota attended a meeting of the Northwest Theatre Owners' Association here to listen to a first-hand explanation of the new franchise plan being offered by RKO and Tiffany-Stahl.

Enthusiasm was expressed by many of those present over the proposal and numerous contracts were signed on the spot.

UNSATISFACTORY DEVICE

Melotone Sound Equipment Still In Avon, Syracuse

An answer has been filed in the Supreme Court by the Kallett Theatres, Inc., in a suit by the Melotone Corporation of America to collect on a $1,600 Melotone Synchronous machine installed in the Avon theatre at Syracuse, N. Y., June 8 last.

The answer contains a letter written by the Melotone company on May 11 last stating that if the machine was not satisfactory it would be removed at once.

The Kallett company says that prior to the expiration of the 30-day period it gave notice that the machine was unsatisfactory and demanded its removal, which was not done.

The answer asks $1,000 damage, because the machine is still there.

LOEW'S TWO OPENINGS SAME DAY IN N. Y.

The Loew offices were considerably excited last Saturday through having two New York theatres open the same day. If such a 2 in 1 day event had ever been chronicled before on the Loew books nobody seemed to recall it.

The new Paradise in the Bronx and the new King's Highway in Brooklyn opened Sept. 7 with an identical policy, talkers and stage shows, billed as "direct from the Capitol."

Deviation from the old plan of having openings made gala night affairs seems to be out of date, as attested by these two openings starting at 11 a. m. The main idea of this was to grab the shekels rather than to pack 'em in for just one night.

The feature at the Paradise is "Dr. Fu Manchu," while "Evangeline" is the King's talker.

Bridgeport Fight Settled

Bridgeport, Sept. 10.

Eleventh-hour negotiations between the owners, representatives and the operators averted the darkening of the four largest picture theatres here Sunday.

Result of a four-hour conference, which ended at 2 a. m., September 6, is that the operators' union has won even more than was demanded. Any immediate recurrence of trouble over wages is prevented by a two-year contract between the union and owners from Sept. 1.

The theatres are the Fox-Poli Palace, Majestic, Globe and the Warners' Cameo.

Demand of the operators was for a scale of $77.50 a week, increase of $5 for class A houses. Under the arrangement the operators in class A houses get $79 a week.

TOMMY DOWD WITH KEITH'S

Tommy Dowd, lately returned from Paris, has been appointed presentation director for the policy of stage show inaugurated Saturday by Keith's in the Regent at 116th street and 7th avenue, and Proctor's 125th street.

Mr. Dowd assumes charge of both houses.

The Universal Club will hold its annual feed and frolic in the Astor, Oct. 26. M. J. Etchingham is president.

Myers Canadian Ally

Washington, Sept. 10.

Abram F. Myers has made a contact with J. Earl Lawson, of Toronto, who heads a group of independent theatres in Canada.

Myers' Allied Association and the Canadian outfit will not affiliate, rules of both making that impossible at this time, the idea being that Dawson and Myers will cooperate in matter affecting the indies on both sides of the boundary.

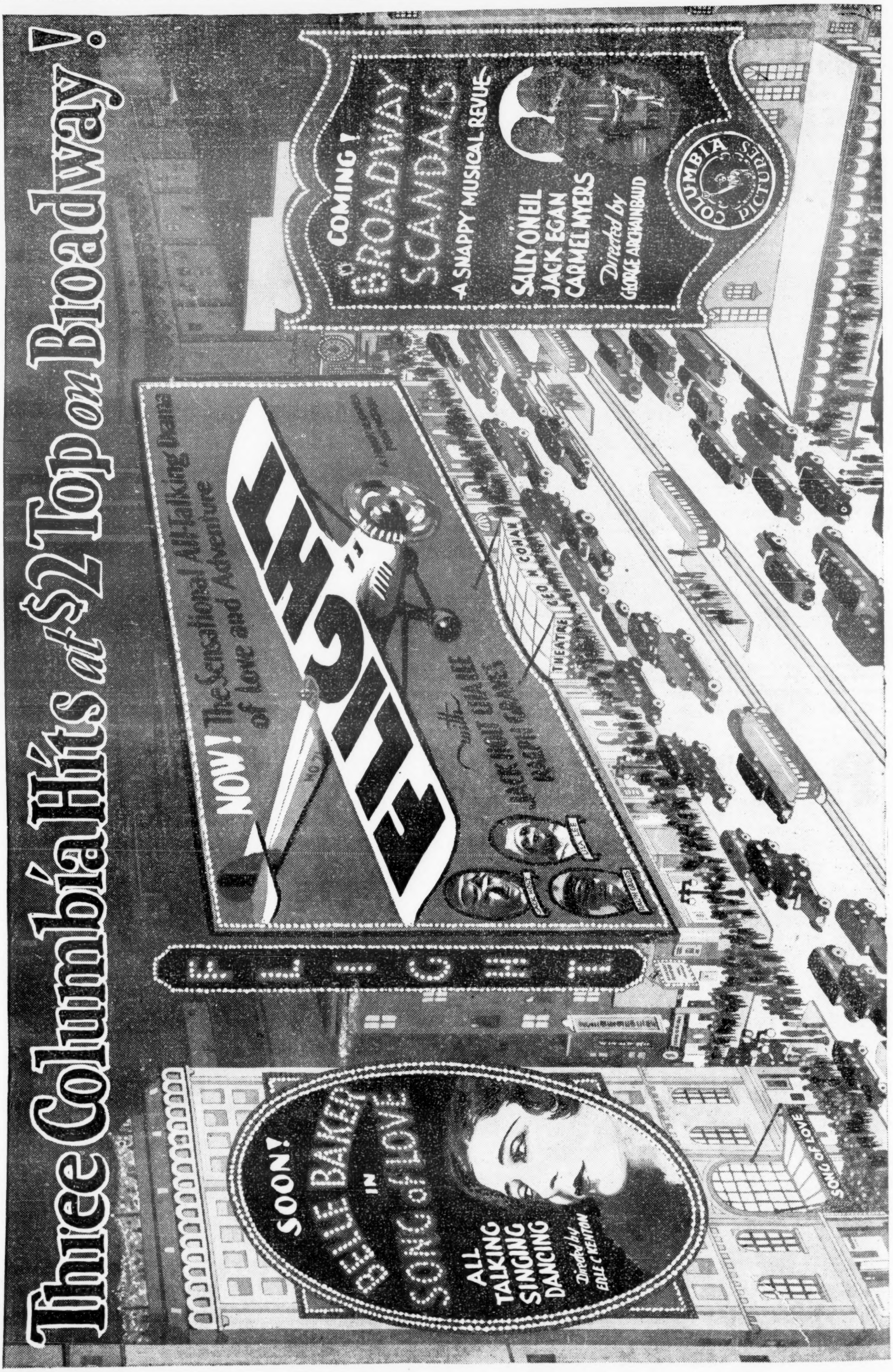
Lawson is an attorney and a member of the Canadian House of Parliament as well as theatre operator.

FANCHON
AND
MARCO'S
"GOBS OF JOY"
IDEA
OPENS
AT
NORFOLK
FOR
THE
LOEW
SOUTHERN
TOUR
!

BETTY and RAMON
FEATURED
IN F. & M. "DANCE MOODS" IDEA
THANX TO GAE FOSTER

JONES and HULL
Featured in F. & M. "SWEET COOKIES" IDEA
Thanks to FANCHON & MARCO

WILLIAM FOX presents
BIG TIME
Fox Movietone All Talking Comedy Drama of Back Stage Life and Hollywood
with
LEE TRACY
Mae Clarke • Josephine Dunn
Daphne Pollard • Stepin Fetchit
Story by Wallace Smith
Dialog by William K. Wells & Sidney Lanfield
Staged by A. H. Van Buren
A small time vaude hoofer gets a big head, ditches his wife and scrams with a dizzy blonde when he makes the big time. Realizing his mistake and heartbroken, he toboggans to the 6-a-day. Grabbing a rattler to Hollywood, where big heads outnumber the custard pies, he learns the meaning of "ham" — and humility.
Lee Tracy is already known to audiences all over the country through his splendid work in "Broadway" and "The Front Page." In this, his first talking picture, he proves one of the most versatile actors on the talking screen.
NOW PLAYING THE ROXY
Directed by KENNETH HAWKS
Get in the BIG MONEY with BIG TIME talkers from FOX
Pacemaker for the Industry


Three Columbia Hits at 52 Top on Broadway!
COMING!
BROADWAY SCANDALS
A SNAPPY MUSICAL REVUE
SALLY O'NEIL
JACK EGAN
CARMEL MYERS
Directed by
GEORGE ARCHAINBAUD
COLUMBIA PICTURES
NOW! The Sensational All-Talking Drama of Love and Adventure
FIGHT
THEATRE
GEO. M. COHAN
SONG OF LOVE
SOON!
THE BAKER'S DOZEN
IN
ALL TALKING SINGING DANCING
Directed by
EDLE C. KENTON

W. E. Losing Sales, But Not Kicking On Photophone's Cheaper Device

Although Western Electrics admit RCA's cheaper talker is deeply indenting its prospects to the tune of five and six at a clip, salesmen for W. E. have been given explicit instructions to stay away from all houses that have Radio equipment. Theatres with any other devices are regarded as open territory and still W. E. prospects.

While reports persist that the $3,000 Photophone reproducer, about $4,000 less than Western's cheapest, will eventually force the electrics to combine their sales staffs and admit the conjugal influence of AT&T which both have hitherto denied, it is believed that such a move would be made only as a last resort.

The record and Washington have been conceded in W. E. quarters to be of greatest concern.

Western's talker sales headquarters is reported from within to be in the most hectic state of its existence; sales in and around New York being conducted on a battle royale basis with executives competing with salaried men assigned the territory in the effort for exhibitor signatures.

B. & K.'s Chi Theatre-Radio Exploitation Hookup

Chicago, Sept. 10.

Starting Sept. 20, during National Radio week, B. & K.'s Chicago theatre will present a special stage show of radio acts and turn over all possible lobby space to radio distributors for exhibitions.

In return, the radio dealers will advertise in a special section of the Herald-Examiner (Hearst) centering on the Chicago's radio show.

This is the first time a B. & K. theatre lobby has been used for outside commercial purposes.

FEW ORDERS FOR WIRE BY EXHIBS ON COAST

Los Angeles, Sept. 10.

Few small house exhibitors in this part of the country are placing orders for wire at the present time. Most are assuming an attitude of waiting.

Many have had wild-cat equipment installed, and, dissatisfied with the results, are having it taken out, and most consider Western Electric prices too high. Between the two, they are refusing to attempt an installation of any kind, although they'd like to have it.

Three in One

Los Angeles, Sept. 10.

Opening of the new Fox, San Bernardino, Cal., Sept. 20, gives Fox three major houses in that town of 55,000. Other two houses are the Californian and the West Coast.

Plan is to convert the West Coast, oldest of the three, into a second run house about 60 days after the new Fox opens.

Charles Wuerz goes from the Californian to manage the Fox; Harold Stetson from the West Coast to the Californian; Carl Miller from the Redlands, Redlands, to the West Coast, and Mathew Bridge, newcomer to Fox ranks, takes over the Redlands.

Theo. Hays Very Ill

Minneapolis, Sept. 10.

Theodore L. Hays, veteran local theatrical man and for many years chairman of the board of directors of F. & R., is in a serious condition after having undergone an operation on his eyes.

Mr. Hays has been in ill health for the past year.

Col. has assigned Ralph Ince to direct "Murder on the Roof," adapted from magazine story.

Sightseeing Costume

Hollywood, Sept. 10.

Studio gate crashing to look around is getting so tough that two gals visiting here dressed in rompers and walked by the copper at First National as chorus girls.

Girls were okay and making the rounds of the stages until an inquisitive assistant director asked them what company they were working with and they said, "D. W. Griffith."

WOODHULL'S STEAM-UP

Promoting Travel for Himself—Free Feeds for Others

In the job just a week, Pete Woodhull has already sold M. A. Schlessinger on the value of travel and buying free feed for others.

The ex-head of the dying Hays' exhibitor auxiliary went into conference with the DeForest promoter after the press eats a week ago to dope out some way to beat the Radio-Tiffany franchise teaser for Photophone. This developed a second banquet for the boys in Memphis, Sept. 12, and a reception for Pete's MPTOA successor, M. Lightner.

The Radio crowd beat Pete on the feeding contest. They've one set for Memphis the day before.

Fox Averts Strike

A strike was averted in 10 Fox Manhattan area houses Monday when the Stagehands' Union, No. 1, of New York effected a settlement with the Fox representative, Joe Leo.

The adjustment agreed upon was the employment of five maintenance men, with two houses assigned to each of the union workers.

The stagehands were represented in their negotiations by agent Joe Magnolia and William J. Maher, president of the local.

Some of the houses involved were included in the recent deal where Fox took over a number of indie operated theatres.

Picture Possibilities

"Great Scott"—Unfavorable

"GREAT SCOTT" (Comedy, L. A. Safian, 49th Street). Too gabby for the screen. Topic not attractive.

"Soldiers and Women"—Favorable

"SOLDIERS AND WOMEN" (Drama, Lew Cantor, Ritz). Has all the makings for an interesting talker. *Ibee.*

"The Commodore Marries"—Unfavorable

"THE COMMODORE MARRIES" (Comedy, Arthur Hopkins, Plymouth).

A stage novelty, much of it in nautical language which if changed as it must be for the screen, would let the play down to mediocrity. *Ibee.*

"Houseparty"—Unfavorable

HOUSEPARTY" (Drama, A. L. Erlanger and George C. Tyler, Knickerbocker). Serious play of college life into which has been woven manslaughter. That's plenty, yes? *Ibee.*

Cradle of Talkers Sold

Old Edison studios in the Bronx, scene of some of the first movies ever made, sold last week by R. L. Griffin to Edwin Earle Smith. Smith will soundproof the stages and will form a company to produce a series of shorts, renting out the balance of the studio space to other independents.

Interesting angle of the soundproofing of the old Edison studios is that it was here that Edison himself made the very first talkies about 20 years or so ago. He soon dropped the idea as "unfeasible."

PROJECTIONIST MISSING

Los Angeles, Sept. 10.

William Fellows, projectionist at the Broadway Palace, is still reported missing from the sinking of the San Juan last week off the coast of San Francisco.

Fellows is believed to have been on the boat at the time. He is said to have left Los Angeles, Aug. 25, accompanied by his family on a vacation.

F. & M. Bookings

Some recent acts signed for placement with Fanchon & Marco Ideas are Fred Bernard, Miller and Marx, Penny Pennington and Partner, Joe and Jane McKenna, Four Kemmys.

ROBB & ROWLEY'S 75 IN TEXAS FOR PUBLIX?

Dallas, Sept. 10.

Rumors are current in film exchange circles here that Robb & Rowley Theatres, who with the Dent circuit owned a majority of Texas small town houses, will next fall under Publix flag. Harold B. Robb denies negotiations are under way. The R. & R. chain includes about 75 houses.

Louis L. Dent, head of Dent Theatres, announced that he will retire from show business as soon as Publix is installed as his successor. Has been known as one of foremost showmen in southwest for a score of years.

Musicians' Soft Pay

Newark, N. J., Sept. 10.

In addition to maintaining musicians at the Mosque, where no playing is done, the agreement with the unions has kept five musicians at the Capitol who play a total of 30 minutes a day.

At the Mosque the scale is the usual one. The first demand of the unions was to increase the number of non-players at the Mosque!

RALPH G. FARNUM

LOOKING FOR NEW TALENT

for Broadway Musical Comedies

he will hold an AUDITION in

CHICAGO, THURSDAY, SEPT. 19

at the Apollo Theatre, starting 11 a. m.

he will hold an AUDITION in

LOS ANGELES, THURSDAY, SEPT. 26

at the Music Box Theatre, Hollywood, starting 11 a. m.

If you are in Chicago or Los Angeles and want an opportunity to try out for the many parts available in the new Broadway Musical Comedies, report on the stage of the above theatres on the day mentioned with your music and rehearsal clothes

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Cable Address
"RALFARNUM"

Indie Exhibs Are Falling For RKO-T-S "Life Savers"

Eastern lieutenants of Myers, Allied head and mediator, credit him with cutting out the curse in the old First National franchise system by fixing the maximum average total of exhibition value which Radio and Tiffany product can reach during its five-year life. In no case, it is claimed, can this appraisement, upon which hinges the exhibitor tax, exceed $750,000 in any of the four years to follow. The rate for the first year places such value for Radio at $600,000 and for Tiffany at $500,000.

Exhibitor committees to enlighten the indies in their respective zones have been formed throughout the country during the past week. Already 100 franchises have been secured in Ohio, it is claimed.

The committee, composed of three men in a territory, appear personally or designate a representative to accompany a salesman during the talk. What the prosessional doesn't tell the rep is supposed to pounce upon. If the pro and indie deadlock, they go to the district appeal board made up of heads of the committees within the given areas. These pow-wow on price. If they can't agree it goes up to Myers and Radio and Tiffany representatives.

Committees

The New York price adjusters, formed a few days ago, started functioning this week. Charlie O'Reilly is the general chairman, while J. Louis Geller and Sam Sonin are assistant chairman and secretary, respectively.

The Bronx committee includes Lawrence Bolognino, William Bolte, Jack Steinman. Manhattan and Richmond are covered by Leo Brecher, Sol Raives and Lee Ochs. Brooklyn and Queens come under command of Rudolph Sanders, Max Barr and L. Schiffman. Joseph Quittner is up in Peekskill; Joseph Singer in Middletown, and Charles Moses in Long Island.

So enthusiastic are most of the indies over the "life saver" booking proposition, about which most have yet to learn, that some have forgotten about selling their houses. Sam Sonin, who has the West End in Long Beach, is one of these. He announces that he will buy six houses of not over 600 seats each.

Some of the exhibitor leaders, while they are emphatic in saying that the franchise has nothing to do with Radio's other interests, predict with Photophone execs that there will be 2,500 cheaper installations within the year.

NO H. O. AT ACADEMY

"Cock-Eyed World" (Fox) will not be held over at the Academy and that house as well as the Crotona and Audubon will resume their regular Fox vaudfilm schedules next week.

Business Light?

Chicago, Sept. 10.

This burg's theatre bandits aren't averse to sticking up for pin money. One of them nicked the cashier of the New Regent on South Halsted street for the night's receipts—$58.

FOX TRYING 2 POLICIES, SAME PRICE, IN CHICAGO

Chicago, Sept. 10.

The Sheridan, best house on the former Ascher string taken over by Fox, will try a policy never before attempted in this town.

First half will be feature picture plus a Fanchon & Marco unit. Last half will have only pictures, with straight 50 cents held to throughout the week.

The other big Ascher house acquired by Fox—Terminal—will use the F. & M. units on the last half instead of first.

Missing Husband's Warr

Des Moines, Sept. 10.

Walking into the baggage room of the Rock Island station to visit her "babies," two German police dogs, Mrs. Bessie Wallace, 28, and traveling under the name of Bess Elrod, met the law. They picked her up on a charge of larceny under a warrant held by Sheriff W. A. McGee, Cass county. It included herself, the dogs, and a special blindfold used by her husband who has been playing the blind driving stunt.

Details as to home, specific charges and whereabouts of her mate are lacking.

COSTLY FLASH OFF

"Arabian Nights," 25 people unit produced by Frank Klein, has been withdrawn for repairs and recasting.

Klein is reported to have gone for $20,000 in costumes, scenery, and electrical equipment on the flash.

HEIDT'S 3D WEEK

Horace Heidt band will hold over for a third week at Keith's Palace, New York, next week.

Original booking was for a single week.

Herber Farjern and George Draney, assisting Monte Katterjohn on screen treatment of "Dangerous Business" for T-S release.

BACK HOME!

NOW UNTIL—

GENE MORGAN

at

LOEW'S STATE

LOS ANGELES

OKLA. EXHIBS FORM; JOIN ALLIED STATES

Oklahoma City, Sept. 10.

Theatre owners from over the state met here Friday and formed the Independent Theatre Owners of Oklahoma.

A. B. Nomand of Shawnee was elected president. He is empowered to appoint a board of directors and secretary.

The association voted to affiliate with the Allied States, national organization, and purchase product franchises from Tiffany-Stahl and Radio Pictures.

The meeting was addressed by Col. H. A. Cole of Dallas, Al Steffes, Minneapolis; Oscar R. Hanson and Ralph Morrow, of T-S, and Sam Benjamin of R-K-O.

Washington, Sept. 10.

MPTOA of Western Pennsylvania and West Virginia has voted itself into Abram F. Myers Allied Association.

Schwartz House Openings

Merrick, Jamaica, of the Century (Schwartz) Circuit string, listed in the new RKO booking arrangement, has been designated as a first run house by the latter. The initial RKO booking is Paramount's "The Greene Murder Case," opening there Saturday, Sept. 14. The house opens at 11 a. m. Jack Ginberg is house manager.

Rialto (Century) reopened Sept. 7 with RCA equipment. Otto Beetz, new manager.

Manor (Century) also RCA equipped, opens as straight talker house Sept. 14. William Applegate, manager.

Queens, Queens Village, L. I. (Century) is to play vaudfilm, with the acts booked in Arthur Fisher, indie agent.

Century has just taken over the Empress, Empire Boulevard and Brooklyn avenue, Brooklyn, opens later in the month with sound films and talkers.

Grove (Century), Freeport, is to open its shows on Saturday hereafter instead of Sunday, with two changes weekly and four shows on continuous days.

Dark Theatres in Trade

Newark, N. J., Sept. 10.

In a deal said to involve $2,000,000 Stanley-Fabian (Warner Bros.) has acquired title to the Embassy, Orange, and the Regent, Newark.

In Exchange S-F gave the Oxford, East Orange; Lincoln, Bloomfield; City, Newark; three two-family houses, several vacant lots, and some cash.

None of the theatres passed over by S-F is actively running.

Riverside Saturday

Opening of Keith's two-a-day Riverside, slated for this week (7), called off because of the weather. Fear that the heat early in the week might continue and give the house a bad start prompted the postponement.

Opens Saturday (14) with straight vaude.

Slight Car Spill

Los Angeles, Sept. 10.

Webb and Dias, vaude act, en route Sunday by automobile to Oxnard, capsized when a tire exploded.

None of five occupants was seriously injured and act played the date.

B. & K.-L. & T. Friday Openings

Chicago, Sept. 10.

All Balaban & Katz and subsidiary Lubliner & Trinz sound houses have been changed from Saturday to Friday openings.

The B. & K. deluxe houses went to Friday opening several months ago.

Patrick Kearney did not replace Donald Davis as writer of adaptation and dialog for "Darkened Rooms," Par. Davis was assigned to the picture as dialog director only.

Katherine C. Ward, Warner Richmond, "The Jazz Queen," FN.

Richard Carlyle, "Playing Around," FN.

Jason Robards, "Peacock Alley," T-S.

Jean Arthur in "Here Comes the Bandwagon," Par.

Ken Maynard's next for U will be "Kettle Creek." Starts Oct. 5.

Florence Lake, Rogue's Song," M-G.

PALACE PICTURES

The more prominent stage people in the audience at Keith's Palace, New York, Saturday matinee were asked to pose for motion pictures as they entered the theatre.

Film will be shown in the Keith houses as an exploitation stunt to prove that important people attend vaude theatres for amusement.

Among them, in the picture, Mister Jimmy Durante! Everyone nose that nose.

"DOLL DAY" FINE FOR PUBLICITY AND KIDS

Seattle, Sept. 10.

The "doll show" last week at the Seattle theatre (Publix) brought out 3,500 girls with dolls, cracking house attendance record, 3,106.

"Speedy" on screen, with Don and Don on organ, and a little girl playing violin.

Girls under 14 with dolls were admitted free.

Great publicity and the kids had a fine time.

Katz' Visiting Trip

Sam Katz' visiting trip over the line of the Publix chain is to start late this month or in October. It will be in the form of a small group of Publix and Paramount execs in a private car.

In many of the cities the formal turnover of theatres lately acquired by Publix from partners will occur, and likely attendant local publicity. The transfer formality will make it official for the town.

RKO L. A. $5 OPENING

Los Angeles, Sept. 10.

Around $60,000 will have been expended in renovating and re-equipping the RKO, formerly Hill Street, for its reopening (Wednesday), Sept. 11. It will be a $5 shindig with Rudy Vallee, Fanny Brice and various picture and stage personalities making personal appearances. Picture will be "Street Girl" (Radio).

George Landy, exploitation head here for circuit, is in charge of opening campaign aided by Andy Hervey.

Trix Sisters Here

Helen and Josephine Trix will reappear on the stage over here, in musical comedy or vaude. It is a few years since the Trix Sisters were together on this side.

Helen reached New York last week. Josephine will arrive around Oct. 1. Jenie Jacobs is the sisters' Am. rep.

WEST COAST NOTES

Wallace MacDonald for "Rogue's Song," M-G.

Dudley Chambers added "Cotton and Silk," M-G.

William Irving, Jerry Drew for "Ticklish Business," Ed.

Janet Adair added "Finders Keepers," WB.

Lloyd Whitlock added "Skinner's Dress Suit," U.

Tyler Brooke, "Lilies of the Field," FN.

Virginia Sales, "Loose Ankles," FN.

Ramon Novarro's first talker for M-G-M will be "Devil May Care." Herbert Stothart and Clifford Grey have written six songs for star.

William Austin on new long contract with Par.

Francis X. Bushman, Jr., Van and Schenck film, M-G.

FN changes title of "Woman on the Jury" to "The Love Racket."

Geneva Mitchell, "Son of the Gods," FN.

Marjorie Beebe in untitled Sennett comedy.

John Litel in untitled WB short.

Zeffie Tilbury, "Ship from Shanghai," M-G.

Roy Neill's next for Col., "Wall Street."

Cast for "South Sea Rose," Fox: Lenore Ulric, Charles Bickford, J. Farrell Macdonald, Roscoe Ates, Ben Hall, Elizabeth Patterson, Daphne Pollard, Annette MacKenna, Tom Patricola, Ilka Chase, George MacFarlane.

Richard Carle, Marie Astaire, Russell Powell, Jimmy Adams, Bud Jamison, Tom Mahoney, for "Grand Parade," Pathe. Fred Newmeyer and Frank Reicher directing.

Donald Galaher to direct "Nix on Dames," Fox.

Rita Carewe, opposite E. E. Horton in "Prince Gabby," Ed-Coronet short.

Little Billy, for "His Baby Daze," Ed.

Vince Barnett added "Nix On Dames," Fox.

Hallam Cooley, Sarah Padden, Frank Campeau, Robert Elliott, Jackie Hanlon added "College Racketeer." U. Reginald Barker directing.

Don Douglas opposite Mary Nolan in "Rope" for U. Robert Ellis heavy. Directed by Harry Pollard.

Franklin Pangborn, Elliott Nugent, Julia Faye, Donald Ogden Stewart added "Dulcy," M-G-M.

Louise Dresser, Hobart Bosworth for "Mammy," WB.

Alexander Grey and Betty Compson added "Show of Shows. WB.

Bertram Milhauser at R-K-O as asso prod.

Dorothy Revier added "Hold Everything." WB.

Mary Doran added "Take It Big." M-G-M.

Dixie Lee added "New Orleans Frolic." Fox.

Complete cast of "South Sea Rose" includes Lenore Ulric, Charles Bickford, Daphne Pollard, J. Farrell MacDonald, Roscoe Ates, Ben Hall, Elizabeth Patterson, Kenneth McKenna, Tom Patricola, Ilka Chase, George MacFarlane. Allan Dwan directing. Fox.

Franklin Pangborn, "Dulcy," M-G.

Gibson Gowland for "Hell Harbor," Inspiration.

An Open Letter to Girls in Show Business!

If you have good looks, a certain amount of grace and charm and an ability to learn, there is an opportunity for you to meet the heads of one of the largest motion picture producing companies in the world with a view toward a career on the screen. The work is hard and sometimes tedious but the rewards are great to the successful ones. This is not a contest of any kind but a straight appeal for new talent and refreshing types for our talking pictures. Send photograph with height, weight and age for interview.

Box A. B. C., Care of Variety

PHIL ARNOLD

Just Returned From Successful Continental Tour

NOW TOURING PUBLIX CIRCUIT

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THIS WEEK, PARAMOUNT, B'KLYN, N. Y.

Thanks to JACK PARTINGTON

Per. Rep., IRVING SHERMAN
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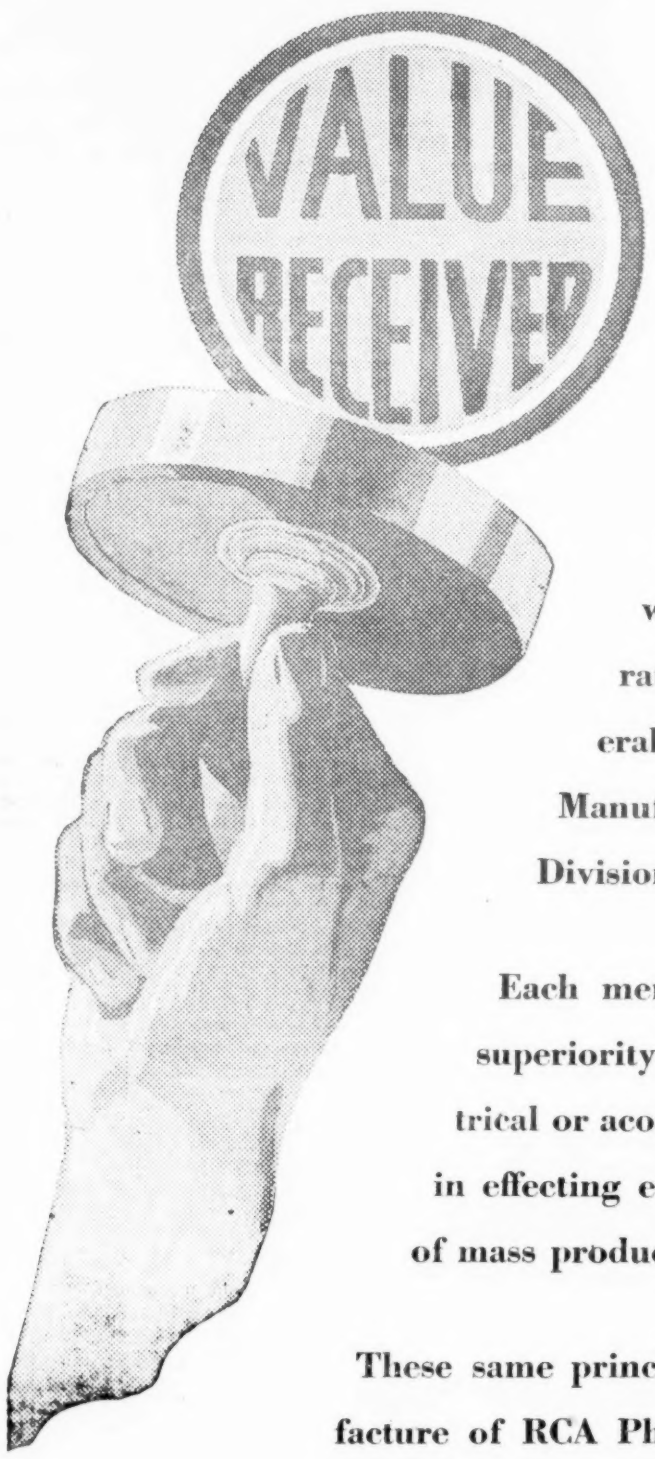

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Australia

By Eric H. Gorrick

Sydney, Aug. 17.

Flu responsible for a slight falling off of business the past two weeks, although the talkers were not hurt overmuch. Observation has proven that the legitimate is up against a tough proposition trying to buck the talker, with the latter getting the best at the b. o.

Her Majesty's—W. T. presented "The Five O'Clock Girl," with Alfred Frith and Helen Patterson featured. Show light and frothy and has every indication of running up a nice little score. Frith is tremendously popular out here.

Opera House — "Whoopee" goes out next week after staying nine weeks. Business dropped, hence early closing. Neil will send the show to Melbourne for a run.

Palace — Nicola, magician, business fair.

Royal—Leon Gordon dong nicely with revival of "Brewster's Millions" for W. T.

Criterion—W. T. closed "Laff That Off" after but two weeks' run to poor business with Alan Bunce and Ruth Nugent. "The Patsy" revived this week and looks like several weeks. Elma Gibbs, playing the part done here by Irene Homer, scored a distinct success. This Australian girl is a find.

Tivoli—Business not over brilliant with vaudfilm. Just across the street is Al Jolson in "The Singing Fool," and the Tivoli is finding it hard to battle. The entertainment value is high and deserving of better patronage. Bill includes David Poole, Blanc et Noir, Muriel Cremer, Paulo, Pasquita, Chiquita, Sidney Clarke, Danburys, Gil. Dech, the Creightons and talker shorts.

Fuller's—Business nothing much here now with the Gerald revue unit. Folk tired of same stuff week after week.

Pictures

Regent (Wired)—"Broadway Melody" a sensation, with capacity business every session. Hoyts have big money-maker in this one. Good for 10 weeks or more.

Haymarket (Wired)—"Weary River" in for a run for U. T.

Lyric (Wired)—"Women They Talk About," long run season for U. T.

Lyceum (Wired)—Mary Pickford's "Coquette" doing good business, although not sensational. U. T.

St. James (Wired)—House went talker last week, with "The Singing Fool" playing extended season for U. T. Business opening day capacity and continuing "The Jazz Singer" got a six months' season at the Lyceum.

Capitol (Wired)—Business away up this week, with the "Hole in the Wall" the main feature. Ted Henkel scored nicely with his orchestra. "Wild Orchids" (silent) held attention and was liked. Ted Henkel presented "Rolling On" on stage, making a snappy 15 minutes. "The Thrillers" featured, good.

State (Wired)—Capacity nights with "The Bellamy Trial" as feature, with Will Prior orchestra, stage band presentation. Six Maxellos featured and scoring big.

Prince Edward (Wired)—"Innocents of Paris" still getting capacity. "The Letter" will follow. U. T.

Wired Neighborhoods

Business holding nicely with these nightly shows. Managers report better gross than with silents. Most houses playing second and third release talkers together with talker shorts and, in some cases, a silent feature as well.

Ashfield—Wintergarden, Enmore, Arcadia, Clovelly, Doncaster, King's Cross, Randwick, West's, Hub, Marrickville, Chatswood, St. Peter's and Kensington. Majority of these theatres controlled by either U. T. or Hoyts, with some independents. Mostly W. E. system used.

Melbourne

His Majesty's—"Show Boat." W. T.
Royal—"Journey's End." W. T.
King's—"No. 17." W. T.
Palace — "The Gorilla." Moncrieff-Moore.
Tivoli—"Tivoli Follies," including Jack Edge, Joe Marks, Mona Magnet, Alex Regan, Fallow Twins, Reno Bros., Vernon Kingsley and Dorothy White. W. T.
Bijou—Connors and Paul revue unit. Fullers.

PICTURES

Hoyt's (Wired)—"Speakeasy."
Plaza (Wired)—"The Four Devils"
Regent (Wired)—"The Donovan Affair." Hoyts.
Athenaeum (Wired)—"The Innocents of Paris." Union-Carroll management.
Majestic (Wired)—"Bulldog Drummond." U. T.
Capitol (Wired)—"The Broadway Melody." Jan Rubini a feature. Phillip management.
State (Wired)—"The Man I Love" and "Flying Fleet." U. T.

Adelaide

Royal—Maisie Gay, Billy Elliott, Walter Richardson, Two Pickfords, Reopetes and Niles Marsh. W. T.
Majestic—Fullers revue unit.
City Hall—Dusolina Gianninni. Gravestock, Ltd.
York (Wired)—"The Greyhound Limited" and "Redskin." U. T.
Regent (Wired)—"The Valiant." Hoyts.
Wondergraph (Wired)—"The Canary Murder Case." U. T.
West's—"Saturday's Children" and "Come Across." U. T.
Grand—"The Hour of Fear" and "Winged Horseman". U. T.
Pavilion—"Lawless Legion" and "True Heaven." U. T.

Brisbane

His Majesty's—"The Desert Song." W. T.
Royal—Stock.
Empire—"Baby Cyclone." Fullers.
Bohemia—Revue unit. Roasalis, Ltd.
Wintergarden (Wired)—"The Midnight Taxi" and "Red Hot Speed." U. T.
Valley (Wired)—"Three Passions." U. T.
Tivoli (Wired)—"Abie's Irish Rose." U. T.
Majestic—"The Flight Commander" and "Shooting Stars."
Majestic—"Making the Grade" and "White Wings."
Sandgate—"The World Buys a Car."
Elite—"Alias Jimmy Valentine."

Fullers scoring big in New Zealand with "Rio Rita." Same company will send "Lido Lady" on tour next week.

Ruth Nugent and Alan Bunce will tour New Zealand with "Applesauce," "The Perfect Alibi" and "Pigs," after which will return to America.

"The Desert Song" pulling powerfully in Brisbane for W. T. Musical closed strongly in Sydney. Extra matinees had to be given.

Frank Neil will revive "Nice People," Opera House, Sydney. Same manager will send "Whoopee" to Melbourne next week.

Freddie Forbes and Aster Faire engaged by Fullers in "Billie."

W. T. have a success with "Journey's End" in Melbourne.

"Lombardi, Ltd.," goes into production this month at Criterion, Sydney, for W. T.

"Dracula" is doing nicely in Melbourne for W. T. Nat Maddison featured.

Talk of the town is "Brewster's Millions," now playing in Sydney, with Leon Gordon, for W. T. Show first done here 20 years ago.

"Tivoli Follies," revue unit idea, pulling in Melbourne for W. T. Joe Marks and Jack Edge featured.

W. T. playing vaude in Adelaide for first time in several seasons. Maisie Gay, English comedienne, featured.

Billy Elliott, blackface comedian, has arrived for tour Tivoli circuit. American first appeared here for the Hugh D. McIntosh circuit many years ago.

Fullers not worrying now with vaude, playing only revue units over their circuit. Many years since this firm has imported any really big American or English acts.

Fox Films Aust., Ltd., will make talker shorts in this country in the near future. Acts playing Tivoli circuit will be used by arrangement with W. T. Sound newsreels will also be made here for exhibition. The Fox people now have their own sound truck landed together with cameraman. Stan Crick, head of the Fox organization, will supervise operations.

Western Electric have 74 theatres wired in Australasia, including 32 in New South Wales, 9 in Queensland, 13 in Victoria, 3 in South Australia, 3 in Western Australia, 3 in Tasmania and 11 in New Zealand.

Arthur Manning has been added to the staff of W. E. Aust., Ltd., to act in an advisory capacity. Mr. Manning was for some time a member of the State Parliament. W. E. has installed around $1,000,000 of talking equipment in this country and will, according to reports, make a start in manufacturing equipment here instead of importing.

The Carrolls, who are associated with U. T., will wire all their theatres in Queensland.

Raycophone, Australian talker apparatus, promises to begin mass production here next month. Company controlling will only use Australian material and workmanship.

"Showboat" (picture) doing big business in New Zealand. Arrangements will probably be made with W. T. regarding screening in Australia. W. T. hold thhe rights of stage production here, running the legitimate presentation in Melbourne.

Hoyts, who control the Regent, Melbourne, stated that no more silents would be screened in the future.

U. T.'s suburban theatres will all be wired by W. E., according to a report. Company controls a huge chain of neighborhood theatres in every state.

J. L. Cathro and G. H. Walter have arrived to open offices on behalf of R. C. A.

British Dominion Films, Ltd., has acquired entire output of Gaumont talkers for distribution.

Ted Henkel and his "Capitolians," from Capitol, Sydney, meeting with great success over Station MFC.

Carroll Theatres, Ltd., announced at a meeting of shareholders that owing to being unable to secure big silent features, business to December of last year had been unfavorable. With the installation of talker apparatus, business had been consistently good. Owing to heavy additional expenditure in making improvement to theatre, the directors decided to pay an interim dividend of 25 cents per share (making 10 per cent for year). Should trading continue as high as during the past seven months, the directors expect to make the usual dividend recommendations.

LIVING BURIAL

(Continued from page 1)

was taken out of the "grave" at the Cordoba circus one night last week, dead.

The glass top of the "coffin" was smashed with the performer's face and hands terribly slashed, testimony to the terrific struggle he had made to escape from beneath eight feet of earth when becoming frightened.

The real Blackamon gave up the "buried alive" performance some time ago after he had exhibited for nearly a year in Buenos Aires and other Argentine cities, posing as a Hindu fakir. He is now touring South American territory with a lion act.

The victim assumed his old employer's name and took an engagement at the Cordoba, to reproduce the buried alive act, making the usual pretense of being in a mystic trance. On his first performance he appears to have been seized with panic during the three hours of pretended burial and in a hysterical attack of nerves, died in a frenzied attempt to escape.

J. E. Goodman's Screen Work

Hollywood, Sept. 10.

Jules Goodman, playwright, has emerged from a two-year retirement. He will write and direct for M-G-M.

Comparative Grosses for August

(Continued from page 15)

PORTLAND, ORE.

	August 3	August 10	August 17	August 24
PORTLAND High..$25,300 Low... 8,600	"Charming Sinners" $11,500 Stage Show	"Dr. Fu Manchu" $23,300	"Four Feathers" $13,000	"Greene Murder" $16,000
PANTAGES High..$19,000 Low... 6,000	"Light Fingers" $8,500 All Sound	"College Coquette" $10,000	"Love Trap" $9,500	"Midnight Daddies" $19,000 (Record)
ORIENTAL High..$14,000 Low... 4,500	"Divorce Made Easy" $4,500 (New Low) Vaude	"Geraldine" $6,000	"Broadway Babies" $6,500	"Night Club" $6,000
UNITED ARTISTS High..$22,000 Low... 4,000	"Behind That Curtain" $6,000 All Sound	"Evangeline" $7,500	"Bulldog Drummond" $12,000 (1st Week)	"Bulldog Drummond" $7,000
MUSIC BOX High..$20,000 Low... 4,000	"Gamblers" $6,500 All Sound	"Honky Tonk" $7,000	"Hottentot" $9,100 (1st Week)	"Hottentot" $6,000
BROADWAY High..$23,000 Low... 9,000	"Drag" $16,500	"Mrs. Cheyney" $13,500	"Salute" $15,000	"Irish Eyes" $15,000

TACOMA

	August 3	August 10	August 17	August 24
BLUE MOUSE High...$8,280 Low.... 1,400	All Sound	"Broadway Babies" $3,950	"Hottentot" $6,000	"Bulldog Drummond" $4,500
RIALTO High...$8,330 Low.... 2,000	All Sound	"River of Romance" $4,680	"Cocoanuts" $6,600	"Irish Eyes" $6,300
PANTAGES High..$11,500 Low... 4,200	Vaude	"Bachelor Girl" $4,800		(Dark)

BOSTON

	August 3	August 10	August 17	August 24
STATE High..$40,000 Low... 14,800	"Bulldog Drummond" $22,300	"Thunder" $14,800 (New Low)	"Single Standard" $21,400	"Our Modern Maidens" $24,000
METRO-POLITAN High..$69,000 Low... 25,200	"Hungarian Rhapsody" $25,200 (New Low)	"Dr. Fu Manchu" $49,200	"Charming Sinners" $41,500	"Irish Eyes" $30,500

RITZY

Neil Hamilton has done very well for himself. A few short years ago he was an extra at Fort Lee, N. J., and later worked in Chamberlain Brown's office. He became a featured player, and ,with the advent of the talkers, increased his prestige. With his typical American accent, in "A Dangerous Woman" he was the younger brother of the decidedly English Clive Brook, the two accents clashing. In "Mr. Fu Manchu" he is surrounded by English actors, and is supposed to be a son and grandson of English army officers.

Dodges in England

Col. and Mrs. John Bigelow Dodge, married recently in New York, plan to live in England, where he has many important connections. Son of Charles Stuart Dodge, of New York, he is a grandson of the late John Bigelow, our Ambassador to France. He is a cousin of Dorothie Bigelow, of New York, actress. His sister, Lucie Dodge, married Walter T. Rosen, of New York, and once tried acting. Their mother is now married to the Hon. Lionel Guest, brother of Lord Wimborne, polo expert, who has visited America; another brother, the Hon. Frederick Guest, having married Amy Phipps, with homes in New York and Palm Beach. The Guests are cousins of the Duke of Marlborough.

The bride of Col. Dodge was Minerva Arrington, of Charlotte, N. C., granddaughter of the late Todd R. Caldwell, Governor of North Carolina. She divorced Charles A. Sherman Jr., of New York, and has a son, Charles A. Sherman 3d. She acted at the Eltinge theatre in "Chivalry," and was then engaged for "Sweet William." "Chivalry" was backed by Frederick W. Procter, grandson of Harry Proctor, founder of the Procter Soap Co. Frederick was divorced by Marjorie Woodhouse, who then married Carter Leidy, after he had been divorced by Fifi Widener. Procter then married Elizabeth Laing, after she had divorced Martin L. Foss.

Ingram a Moslem

In 1927 it became known that Rex Ingram, the film producer, had become a Moslem, and employed Arab servants in his home at Nice. That followed his filming of "The Garden of Allah." His wife, Alice Terry, (from Vincennes, Ind.), did not become converted, but on a visit to New York was accompanied by an Arab boy, and even lunched at the Ritz with this child, who was rigged out in oriental attire.

Nice for Gwen Lee

Los Angeles, Sept. 10.

Gwen Lee retains her membership on the M-G-M pay roll. Option exercised for another year.

More publicity promised, too.

PARAMOUNT, NEW YORK, THIS WEEK

BOB LA SALLE

FOURTH CONSECUTIVE SEASON WITH PUBLIX THEATRES

Assisted by JIM RENTCH

Direction WM. MORRIS

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EIGHTH
WONDER
OF THE
WORLD

The Picture of

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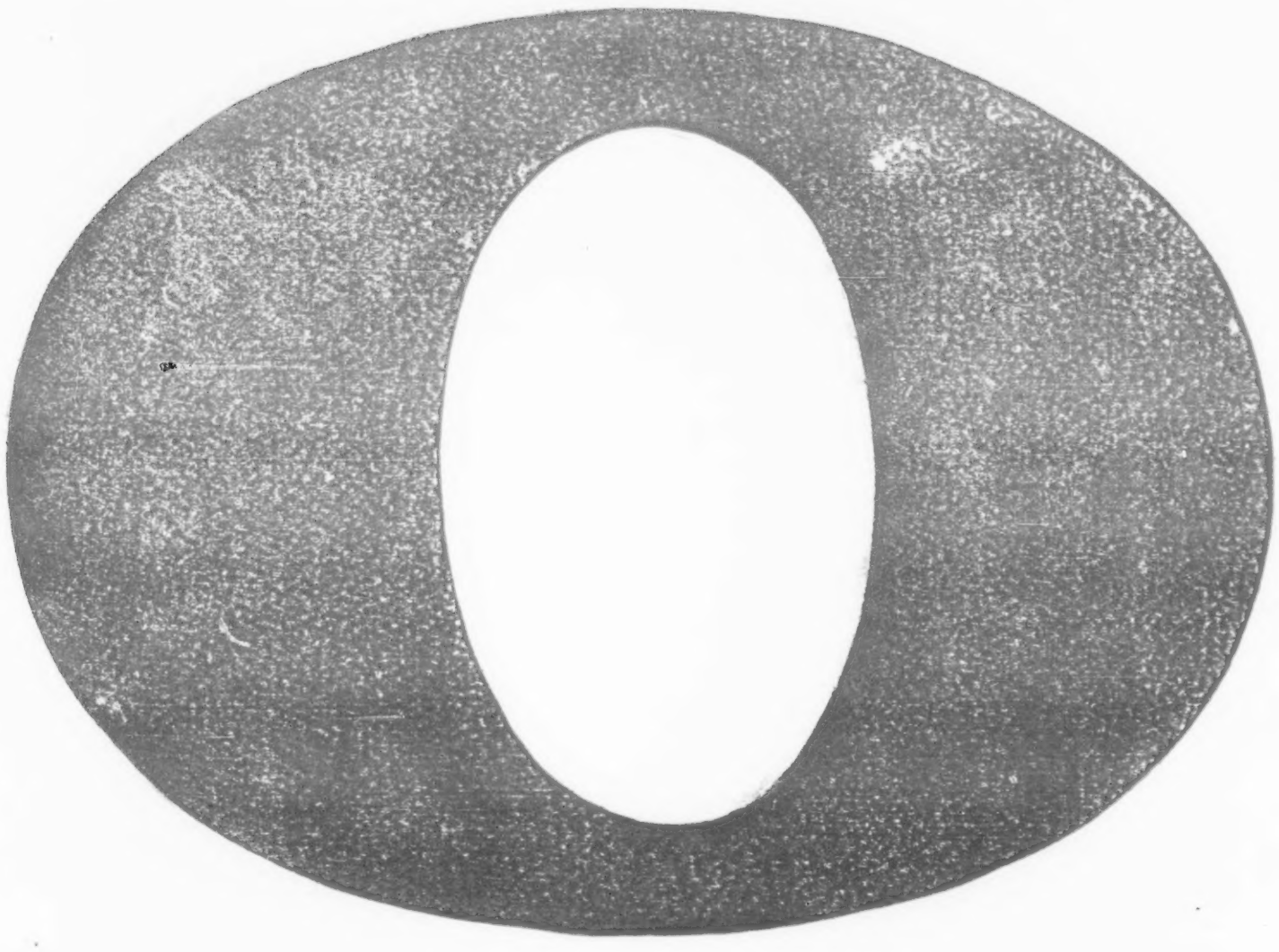

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OPENING

DE LUXE EXTENDED RUN

CARROLL THEATRE

NEW YORK CITY

IN OCTOBER

Radio PICTURES

The Golden Voice of the Silver Screen

This advertisement by Radio Pictures marks the first time color has been used in Variety. This revolutionary step has been taken because of the extraordinary merit of Radio's mighty attraction. The first issue of Variety, with an ad in red, therefore, is well worth preserving. Be sure, moreover, to follow Radio's great series of ads.. the most dramatic story show business has ever known.

THE LADY LIES

(Continued from page 18)

Not until they discover that the "lady does not lie," that she really means and proves her love for their father, do the kids relent and join the pair.

A strong support with splendid performances by Ruggles, Betty Garde, another "lady of leisure," and Patricia Deering and Tom Brown, the juveniles.

Hobart Henley's excellent direction is an important factor.

THE MASQUERADE

(ALL DIALOG)

Fox production and release. Directed by Russell J. Birdwell. Story from the Louis Vance novel. Stage direction by Lumsden Hare. Leila Hyams featured, with Alan Birmingham opposite. Clyde Cook billed. Photography by Charles Clarke. Running time, 65 minutes. At Loew's New York, one day, Sept. 5.

A snappy story so loosely knitted in the screen version it sprawls. Stuffed shirt performance by Alan Birmingham and general crudeness of direction discounted any possibility of Leila Hyams carrying the picture. Best she can do in this is to register youthful charm.

Starts out as a crook story of swift complications with interest centered in rapid surprise developments. Tricky background is laid and then the whole thing goes to pieces in a sea of meaningless dialog. Story pauses on the brink of tense situation while principals go into long exchanges of useless conversation.

A sample is a long sequence of shots that show nothing but the young leads riding along in an auto, nothing visible but their faces, the windshield and a suggestion of an auto wheel. Where they're going has no significance and the episode apparently was introduced to pile on dialog for its own sake.

Story never quite makes up its mind whether it wants to be a crook melo or a Sennett comedy. Valet character of the hero does a comedy relief role that would be appropriate to Ben Turpin, while Clyde Cook's comedy detective did all the hoke business short of the wooden mallet. Effort to blend the two-reel comedy atmosphere with a romantic crook melo doesn't work out.

Just as the audience feels an awakening of interest in the lovers or sets itself for a brisk action, all bets are off while young Birmingham goes into Omaha stock love making or the comedy valet does a pratt fall. *Rush.*

SEEDS OF FREEDOM

(RUSSIAN MADE)
(Disc Orchestration)

Produced by Belgoskino and released here through Amkino. Directed by G. Roshal from scenario by S. Roshal and V. Strocvoy. L. M. Leonidoff starred. In cast: J. Undershlak, T. Adelgeim, A. Sandel, M. Sinelnikova, A. Neshkov, A. Grimfield. American titles by Shelley Hamilton. At the Cameo Sept. 7. Running time, 88 minutes.

"Seeds of Freedom" is designed for special audiences. Dedicated to the Jewish fighter, Hirsch Lekkert, and said to be based on a historical occurrence in the Jewish Ghettos of old Russia, the production scored vast enthusiasm in scattered parts of the Cameo. To those unfamiliar with the incident, however, "Seeds of Freedom" is composed of propaganda and Soviet sequences made familiar to arty goers by numerous other Russian importations.

Like its antecedents, this offering is crowded with local color and odd faces. Although it rambles and slips off the story quite frequently this picture possesses more of a theme and sustains interest better than many foreign-mades.

Poorly titled for general audiences, the action attempts to portray the socialistic tendencies of younger Jews which are frowned upon not only by the czaristic rule but also by a rabbi and wealthy members of the orthodox faith.

Much space is devoted to meetings where little action takes place. The character studies here substitute as interest.

L. M. Leónidoff, masterly star of the Moscow Art Theatre, duals as the arrogant Governor and the stern Rabbi. As the former he is finally murdered by a rebel leader, played by J. Untershlak. Here the picture comes to an abrupt halt with the dust blowing over an unknown grave, but with no hint whether it contains the martyr or the Governor.

By way of feminine interest, an adopted daughter of the Rabbi is disowned and joins the socialists.

The highlight of the production is the scourging of leaders. The actual whippings are not shown, but the director has emphasized the sidelights, such as flies feeding on the bloody block, until the imagination is spurred to vivid understandings. *Waly.*

CAMPUS KNIGHTS

(SILENT)

Chesterfield production. Featuring Raymond McKee. Written and directed by Al Kelly. Cameraman, M. A. Anderson. Cast includes Shirley Palmer, Marie Miller. On double feature bill at Loew's New York, one day, Sept. 6. Running time, 57 mins.

Pretty poor even being charitably disposed towards a cheap states right production not intended for flossy dates. Thrown together, hodge podgy, and extremely bad negative. Looks like the laboratory turned this out without much attention to proper development. Cameraman may share the onus, but it looks like a mediocre job by some lab.

Raymond McKee enacts a sap professor whose twin brother is a high stepper with a yen for chorus girls and a disposition for getting into jams. Plot is obvious; bad brother always making it tough for the academic replica.

Hardly rates serious comment. *Land.*

HONOR

(RUSSIAN MADE—SILENT)

Sovkino production, released by Amkino. Directed by A. Shirvanzada. In cast: H. Appelian, Elsie Hasnick, Tatiezan Shahdoodakian, L. Hajinian, Madame Maysoorian. At Fifth Avenue Playhouse, week Sept. 7. Running time 70 minutes.

One of those grim Russian stories which starts with an earthquake with the dead and dying shown in close-up and ends with a murder and suicide. The story deals with customs in a small Russian town and shows husbands beating their wives and fathers horse-whipping their daughters for minor faults. Film holds little value even for the American arty house.

Sousan and Soran are engaged to be married but are forbidden to see each other until their marriage day. When the boy defies this edict and secretly meets the girl, her father is certain that her honor has been sullied and another marriage is arranged for her.

Sousan's husband hearing false gossip affecting his wife and her first lover accuse her of infidelity and kills her. Soran rushes to the funeral and, proclaiming that his sweetheart was innocent, picks a soft spot next to her and stabs himself to death.

Direction and photography are poor. Titles are in Russian and English.

About the only thing of note in this flicker is the finest collection of schnozzolas ever screened in full face and profile. One of the men doing comedy bore a close resemblance to Jimmy Durante, except that he sported a ragged crop of chin whiskers.

BECAUSE I LOVE YOU

(FRENCH-MADE)
(Silent)

Paris, Sept. 2.

"Parce que je t'aime," produced by Grantham Hayes and released by Integral Film and United Distributors, is listed as a dramatic comedy. While a good local picture it is not destined to soar the world. Scenario is at least clear.

Marchal is a professor at the top of his fame. His thoughts turn to love, on his secretary, Jacqueline, who reciprocates. She consents to marry Marchal.

Several months of bliss, then Serge enters the china store. He is the professor's godson and comes to spend a few days with his benefactor. Marchal devotes his evenings to study and is blind to Serge buzzing 'round.

She fights against her inclination, begging Serge to leave. Marchal learns of the situation by a letter. He pretends to have a mistress, to tranqualize his wife, wishing only her happiness. This phase seems to have been done to death.

Jacqueline, disgusted, runs away to join Serge. As expected, the fellow is a cad. Marchal still adores his wife and Jacqueline becomes acquainted with the details of his sacrifice.

Perhaps the main feature is Nicolas Rimsky as the professor. He is supported by Diana Hart, Rene Ferte and Elza Temary, who strive hard to renovate the antiquated yarn. *Kendrew.*

Spy of Mme. Pompadour

(GERMAN-MADE—SILENT)

Amer.-Anglo Corp. releasing Emelka production. Directed by Karl Grune. Story by Max Fliner. A Carnegie Playhouse, New York, week of Sept. 7. Running time, 80 mins.

Marquis d'Eon.....Liane Haid
Mme. Pompadour.....Countess Easterhazy
Czar Paul.....Fritz Korner
Czarina.....Mona Maris
Louis XV.....Alfred Gerash
Lord Hatfield.....Dene Morel

German production made by Emelka of Munich and parelleling in many respects "The Patriot," made by Paramount. In both cases the chief characterization is the mad, imbecilic Czar Paul and the plot rotates about his court and the events culminating in his assassination. Treatment of the essential details is quite similar, although the embroidery and plot trimmings are entirely different in design.

As a foreign picture it is impressive on the score of splendid photography and clear print of American standard. Production values in general are first rate, sets are numerous, big and munificent. Cast is suave, interesting, handsome and players uniformly give a good accounting of themselves.

It's silent, old-fashioned in theme, and a costume picture. Exhibs and bookers should know from this where it is likely to be accepted. And they can book it for such places in the assurance it's an exceptionally good foreign picture of its type.

Fritz Korner's czar is in its way as fine a piece of pantomime as was Emil Jannings. It is less detailed necessarily through being less prominent, but is replete with touches that tell. In the matter of posture and carriage Korner conveys more about the crazy emperor than did Jannings.

Liane Haid, playing both a girl and a boy, is attractive and competent. Countess Esterhazy as La Pompadour, lends additional beauty. *Land.*

PROTECTION

(SILENT)

Fox production and release. Story by Clarkson Miller. Directed by Benjamin Stoloff. Cameraman, H. Valentine. Cast includes Dorothy Burgess, Robert Elliott and Paul Page. One day, Sept. 7, at the Stanley, New York. Running time, 58 mins.

Light bootlegger - newspaperman picture. Amusing for silent neighborhood houses. Hoke portrait of journalism. Small realism also in liquor traffic angle. Wholesome love interest. Fair degree of melodramatic punch. Reporter and girl nicely cast. Bootleggers out of order. Delightful comedy. Continuity fair. Photography passable. Titles merely fitting.

Young newspaper reporter bothered to death by sob sister. Marries her in the end to keep her from cleaning off his desk and placing flowers in his lapel. Bootleggers subsidize the newspaper. Managing editor walks out. Takes over The Register, a down and out rival paper. Publisher of first paper puts reporter in m. e. chair. He walks out to be with original editor. Girl follows him on The Register.

Managing editor starts campaign against king of bootleggers. Uses story the other paper declined to print. Sends reporter sleuthing. Gets pictures of men unloading liquor. They follow him in car. He gets scratched by machine gun bullets as he enters office. Girl doctors him.

Bootleg king's girl and he split. Reporter goes to interview her. She gives him lowdown. Breaks a whale of a story. The king legger comes into m. e.'s office to bump him off, but is checkmated. As he leaves office, he gets the works from a confederate whom he has slapped. Wind-up shows town cleaned up by The Register, the reporter and girl asking for an hour off.

Inside Stuff—Pictures

In an article on "talkers," entitled "With Sound and Fury," appearing in the September number of "Columbia," Courtenay Savage, author and playwright, speaks of information in trade papers of the show industry, "notably that brutually truthful, but always interesting, weekly, 'Variety'," he says. As with other authoritative treaties on various aspects of the show business, written by Mr. Savage for "Columbia," he includes in the talker story data obtained from a questionnaire sent to exhibitors in large cities and small towns throughout the United States. From a study of the data, Mr. Savage concludes: That exhibs believe talking and sound films are a step forward in the art of the motion picture; that many think the silent picture still will have a place on the program; that the talkers have not solved the empty seat problem, for in the long run the public will patronize only the good pictures; that the increased overhead for talking pictures makes profits almost impossible for any but the larger theatres; that the public may grow tired of talkers, and that less and better pictures will benefit the industry.

Color rehearsals are a new wrinkle to be adopted by Coast studios for technicolor scenes.

Each scene to be recorded requires a test of the set colorings as well as the actors in action to determine what colors can be photographed at the best angles.

Cutting pictures which have had general release for use in the non-theatrical projection field is an art all its own. Eska Wilson, president of the Standard Motion Picture Service, the Los Angeles film exchange which specializes in non-theatrical distribution, has found it necessary to classify his clientele into a group of circuits, each of which has its own pet eliminations to consider. The same picture may be cut four or five different ways for the various groups.

Most stringent customer is a Pasadena millionaire, with home projector. His pictures must have no smoking scenes, no drinking, no underworld exposes and no love in which the sex is emphasized. Wilson admits this assignment is a tough one sometimes but the buyer is willing to pay for the purified product.

Churches almost invariably want the smoking and drinking out, but underworld and love not necessarily eliminated. Schools have an entirely different set of restrictions.

William Arms, semi-amateur photographer, couldn't wait for daylight when he cocked his 16mm. camera at the Zeppelin waiting to land at Los Angeles. While the pro cameramen waited for what tradition recognizes as proper photographic light, Arms cut loose at 4:08 a. m. He turned so slowly that 5 minutes were required to unwind the 4,000 frames in the 100-foot reel. That meant less than five frames to the second in comparison with the orthodox 16.

From this stuff 200 feet of film has been selected and titled and will be issued by a distributing company in Hollywood. Arms will be paid a royalty on distribution in the amateur market and he also sold stills

(Continued on page 56)

Walter Scott Kolk long term contract with U. Name of Kolk will be dropped from his future screen credits.

PETE'S BUSINESS SENSE IN GAVEL TURNOVER

With a brand new gavel as the symbol of office M. A. Lightman will officially become the new president of the M. P. T. O. A. tomorrow (Thursday) in Memphis, his home town. The gavel, purchased in Memphis, will be presented to Lightman by Pete Woodhull, retiring president.

The ceremony will take place at the Peabody hotel before a gathering of southern exhibitors especially invited for the occasion by the General Talking Pictures Corp., of which Woodhull is now the executive vice-president.

Maine Suits for Debts

Portland, Me., Sept. 10.

Suit amounting to $2,000 has been entered in the Superior court here by the Royal Film Exchange of Boston against the Strand and Empire Companies of Portland, are alleged to have violated a contract for exhibition of films released by the plaintiff concern. Another theatrical suit filed in the Superior Court is that of Leon P. Gorman of Portland, who has sued Susie M. Mack of Bridgton for $3,000 for rental for the Riverside theatre and for violation of a film contract.

JULES AND JOSIE WALTON

BALLROOM AND COMEDY DANCERS

Featured in CHARLES NIGGEMEYER'S "DANCE MARATHON"

THIS WEEK (SEPTEMBER 13), PARAMOUNT, NEW YORK

WITH ENTIRE PUBLIX TOUR TO FOLLOW

NEXT WEEK (SEPTEMBER 20), PARAMOUNT, BROOKLYN

Direction WILLIAM MORRIS

PATHÉ HOLDS "100" ACES!

Pathé's holding the hand. In the short subject game "100" aces like these do wonders for exhibitor-bankrolls . . . . Pathé News, daddy of 'em all, with years of exhibitor support behind it. Lusty-voiced young Pathé Sound News, far ahead of the game. The Van Beuren three—Sportlights, Fables, Topics of the Day—established winners everywhere. Pathé Audio Review and Pathé Review, Terry Ramsaye's exhibition lifesavers. 52 all-golden comedies—eight series of music-sound-dialogue two-reelers which are pulling raves from the press, contracts from exhibitors and applause from the public—yessir, they're all aces! No bluffs or renegs in this game. A good hand? It's perfect!

EVERY ONE A WINNER

PATHÉ SHORT SUBJECTS

NVA ARBITRATION BOARDS

10 FULL MEMBERS AND ALTERNATES

N. V. A. President Announces Board Members in Extraordinary Development of Idea in Arbitration for Actor by Actor—Decisions Against Theatres Enforced Through Variety Managers' Ass'n

"SUPREME COURT" OF 7

Dear . . .

It gives me great pleasure to have the honor to inform you that at a recent Board of Directors' meeting held in our club rooms Wednesday, Sept. 4, 1929, you were unanimously elected to serve on our Arbitration Board. Your standing as a performer and the rest of your qualifications and as an earnest member of the N. V. A. Club helped us in our selection.

The main duties of the Arbitration Board will be to arbitrate all difficulties between performer and performer, and between actor and manager, and actor and agent. The rules of the Arbitration Board will be gotten up very shortly, and a copy mailed to you.

Notice of meetings will be posted five days in advance, with written notices sent to each member.

Three members of the Arbitration Board will be considered a quorum.

Please let me hear from you as soon as possible of your acceptance, and with my very best personal wishes,

Fraternally yours,
EDDIE CANTOR.

A start in the extraordinary development of arbitration for the actor-members of the National Vaudeville Artists, by themselves, was made by the letter above, sent to chosen members of the first arbitration board composed entirely of actors and to arbitrate for the actor, by Eddie Cantor, the N. V. A. recently elected president.

Simultaneously Mr. Cantor announced the respective boards on arbitration, in three parts; the board of actor-members, the alternates in the second group and the non-actor member "Supreme Court" or appeals board of seven.

On the active board, with three required for a quorum, are Bobby Clark, Tom Smith, Poodles Hanneford, Rae Samuels, Julius Tannen, Tom Patricola, Ben Blue, Herb Williams, Roger Imhof, Joe Laurie, Jr.

Alternates named, all actors, are Harry Holman, Stella Mayhew, William Mandel, Will Mahoney, Charles Chic Sale, Joe Weber, Norman Frescott, Billy Dale, Dave Apollon, Bill Demarest.

On the appeals board are Adolph Zukor, William Fox, Sam Katz, Harry Warner, Hiram Brown, William Morris, Sime Silverman.

Representatives

Each board is representative of the entire variety show business. Actor-member boards hold names of artists in every line of the variety stage division. The first five of the men of the "Supreme Court" board are also directors of the Variety Managers Association, with Pat Casey the general director of the V. M. A., the treasurer of the N. V. A.

The indication is apparent of how strongly the new regimes in the V. M. A. and N. V. A. stand toward one another. Decisions by the N. V. A. arbitration against the managerial forces will be enforced through the V. M. A. if neccessary, and requested.

N. V. A. arbitration does not succeed nor supplant the customary arbitration by the V. M. A. The latter will continue to adjust variety matters coming before it as in the past. An N. V. A. actor-member preferring V. M. A. arbitration to his own N. V. A. decision may make the request as formerly of the V. M. A. Otherwise the V. M. A. will arbitrate such matters as complaints by managers or theatres against actors, managers vs. managers or managers against agents or bookers or by any of these against actors.

The N. V. A. arbitration is solely for its actor-members' complaints. The rules will provide for an exception if a complaining manager or an actor complained against asks for N. V. A. arbitration and there is no objection by either of the parties or the N. V. A. arbitration board.

"Supreme Court Final"

No open sessions will be held by the "Supreme Court" board of appeals. Decisions appealed from will go before that board with the facts in writing. A ruling will be made from the written statement, and will be final. In all cases where no appeal is entered the decision of the N. V. A. arbitration board will stand.

Rules will provide that a justifiable complaint of any character by an N. V. A. actor-member in good standing may be entered at any time with proper time allowances and so forth. All of the rules have not been completed, but they will be given out in full, says Mr. Cantor when prepared.

Much curiosity is connected with the N. V. A. experiment, of permitting actors to settle their own controversies. So far the departure appears to be universally favored. The Cantor unusual idea is looked upon as eminently fair in principle, with possibly far reaching effects upon the morale of the entire show business.

Boards of Arbitration

By Actor-Members of the N.V.A.

Bobby Clark
Tom Smith
Poodles Hanneford
Rae Samuels
Julius Tannen
Tom Patricola
Ben Blue
Herb Williams
Roger Imhof
Joe Laurie, Jr.

ALTERNATES

Harry Holman
Stella Mayhew
William Mandel
Will Mahoney
Charles (Chic) Sale
Joe Weber
Norman Frescott
Billy Dale
Dave Apollon
Bill Demarest

"SUPREME COURT"

Appeals Board of Arbitration for the N. V. A. with non-N. V. A. members of the show business:

Adolph Zukor
William Fox
Sam Katz
Harry Warner
Hiram Brown
William Morris
Sime Silverman

Doctors Freed

Los Angeles, Sept. 10.

Drs. P. S. Traxler and R. S. Lanterman, accused of being responsible for the death of Delphine Walsh, Fanchon and Marco chorus girl, due to an alleged illegal operation, were exonerated by a jury.

Jury was out five hours.

Miss Crane's Collapse

Gleason and Crane cancelled the first half at the Supreme, Brooklyn (N. Y.), due to illness of Miss Crane (Mrs. Gleason), who suffered a nervous breakdown Sunday while playing a single day date at the Parthenon, Brooklyn.

Mrs. Gleason collapsed after the night show and was removed to her home in Bensonhurst, Brooklyn, with physicians recommending complete rest and quiet for several weeks.

CHAS. COLLEY COMMITTED

Sent to Hospital in Brooklyn—From Harry Conley's Act

Charles Colley, appearing in vaude with the Harry J. Conley act, was committed to the psychopathic ward in Kings County Hospital, Brooklyn, N. Y., last week.

Colley was stricken with what had first been diagnosed as a nervous breakdown two weeks ago at the Coliseum, New York. He was removed to his home in Brooklyn.

Colley had been recruited for vaude from burlesque, having appeared in several Columbia wheel shows.

$15,000,000 LEFT BY F. F. PROCTOR

Starting in the varieties as Levantine, juggler, F. F. Proctor died at 78 last week, leaving an estate of $15,000,000. It is believed the major portion will be will to the widow, Mr. Proctor's second wife. There are two daughters living, by his first wife.

It is reported that Mr. Proctor often expressed himself as having taken care in his will of several of his oldest employes. Many were with him for long years, with Proctor as a theatre manager loath to dismiss any elderly member of his organization.

The Proctors had but lately completed their new home in Larchmont, N. Y., where Mr. Proctor died last week.

About two months ago Mr. Proctor disposed of all of his theatrical holdings to Radio-Keith-Orpheum for around $9,000,000. He withheld from that sale some of the real estate containing his theatres, amounting to about $3,000,000. Other investments and holdings are estimated by show people at $3,000,000 or more, probably more.

Following the sale to Keith's and his release from business cares, Mr. Proctor had planned a tour of the world with Mrs. Proctor. That had been his desire for years. He had been ailing for months and his death was not unexpected, although his mind remained alert until the end.

Honorary pallbebarers were:—George M. Cohan, John J. Murdock, John Ringling, Wm. F. S. Hart, Mark A. Luescher, George E. Wallen, Clarence H. Wallen, Pat Casey, Maurice Goodman, Daniel Frohman, Sam A. Scribner, Walter Vincent, Sidney Wilmer, Henry Chesterfield.

DOUBLE TALKER BILLS AS SYDNEY FAN LURE

Sydney, Sept. 10.

State theatre, Sydney, operated by Union Theatres, making its third change of policy in a year, announces a startling innovation.

Instead of offering one talking picture it proposes to present double bills, all features to be talkies, this being in addition to the house's costly orchestra and stage presentations which continue.

Looks like competition for business here is going to cost somebody plenty of money. House hasn't been doing so well and double bills look like a plunge to attract trade.

Brown's Coast Stay

Los Angeles, Sept. 10.

Hiram Brown, president of RKO, blew into town early last week and almost immediately beat it for Del Monte to watch the boys try to keep a little white ball out of the Pacific.

Vaude circuit head left Pebble Beach long enough to attend the opening of the new Orpheum, San Francisco, on Friday night (Sept. 6), returned for the golf finals Saturday, and will linger here until the Hillstreet inaugurates its new policy (stage band) tomorrow (Wednesday) night. Brown returns direct to New York the middle of this week.

"Life of the Party" Actors In Summer Resort Spots Are "Social Lions" Pro Tem

"Life of the party" racket, becoming the vaude actor's over-the-summer alternative to laying off, is superior to working in hot, stuffy theatres from July to September, they claim; as lucrative, healthful vacation, and with chances for social association and possibly a way out of the show business, they say.

The "social director's" assignment is to see that the guests are properly and continuously entertained. Stage comics are preferred because of their expected sense of humor, ability to amuse and knowledge of the theatre.

Besides funny, the "social directors" at the best places must have some s. a.

In addition to being held responsible for entertainment of individual guests, making it a laugh, clown, laugh racket for 10 weeks, the social boys must amuse the masses by staging various fun "nites." Saturday nite of each week is the blow-off, usually a dramatic or musical production in the mess hall or camp theatre.

While, socially, the "social director" is the idol of the camp.

2 Boys Liked It

Take it from Doyle and Donnelly, two boys who spend most of the winter "showing" their act to the bookers.

"Every little lady in camp was crazy for us," said Doyle.

"But we were gentlemen at all times," explained his partner.

The boys just missed out on a connection that would have taken them off the four-a-day boards for the rest of their lives. One camper told them he had $50,000 for them if they would use it to produce "New Moon." He should know, they advised him that 50 g's wouldn't get the production beyond the opening scene, so would he settle for an old moon or some other show? "New Moon" was the only show he ever enjoyed, the near-butter-and-egger stated, and that's the only show he would consider bank rolling.

Another camper, this one a widow, had a daughter who didn't get a nod from the gentlemen guests for a week. She turned the daughter over to Doyle and Donnelly. After two weeks under their instruction, she became the most popular girl in camp.

How they did it is their secret, say Doyle and Donnelly.

About 50 camps and resorts used "social directors" this summer at good salaries. Inclusion of all living expenses, meals, private cottages, all guests' privileges and fares back and forth, in addition to more income through side issues, tips and for "favors," helped many to keep their salary intact at the end of the vacation season.

Spots

Among the better spots that went for the "life of the party" idea this summer were Arcady Country Club, Lake George; Pioneer Lodge, Star Lake; Camp Copake, Berkshires; Totem Lodge and Greenkill.

Most are situated in the mountain regions of New York and Pennsylvania.

At Arcady the "social" staff included a 12-piece Ben Bernie band, two social directors, two assistant social directors, scenic artist and assistant. Salary list amounted to about $3,500, without the band, working at scale. Also the $1,000 apportioned for costumes, make-up and scenic artists' supplies.

One vaudevillian who social directed believes he established enough good will and friendship to allow him to open his own resort next season.

Profit to the owners of the resorts in some instances was tremendous.

Puzzled Over Policies

Indications are the vaude season will start later this season than ever before. Conditions and managers' indecision as to the best policy for their theatres is holding the entire field back.

Until now, the season has officially commenced immediately after Labor Day. The big push this season now looks as far off as Oct. 1.

ENGLISH MUSICIANS FAIL IN ATTACK ON SOUND

London, Sept. 10.

The Trades Union Congress held in Belfast, Ireland, rejected a resolution from the musicians' union asking for legislation against talking pictures on the ground sound films have caused wide unemployment in musician ranks and "degraded the art."

Another resolution presented by Henry Roberts of the Theatrical Employees Association called for representations being made to the International Federation of Trade Unions and other federations, requesting organized workmen to refuse recognition of all British films not made under union conditions. Roberts' resolution was carried.

The Congress adopted a resolution designating as unfair the Gaumont British theatres, following a statement from the Theatrical Employees charging that this circuit treated employees badly and had refused to meet union representatives for the discussion of grievances.

The gag of this action happened after adjournment of the Congress, when hundreds of the union men in Belfast for the convention attended performances at the Belfast Gaumont house as patrons.

WILLIAMS EXONERATED

Organizes Own Turn, Leaving Golden with Only "Pirate" Scenery

Chicago, Sept. 10.

Dismissed on the charge of stealing the $680 payroll of the "Kitchen Pirates" acts that he was managing, Ted Williams with his wife, Marcelle, left the act and organized his own turn. The couple took another dancer from the "Pirates" act, leaving Maurice Golden, owner, with a load of scenery and one dancer.

At the Palace several weeks ago, Williams reported the payroll was stolen from his dressing room. Golden had him arrested when he played the State-Lake two weeks ago, but the charges against Williams were dismissed in court.

Waldman—Eline Marriage

Shep Waldman, agent, and Grace Eline of vaude will wed in New York the latter part of this week. Miss Eline heads an all-girl unit with her sister, Marie.

It will be the bride's fourth marital venture against Waldman's first.

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As Sweet As "Honey"!

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by VINCENT ROSE, BENÉE RUSSELL, & JACK MURRAY

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The Waltz Song Of The Century!

"LOVE ME"

Music by T. AIVAZ
English Lyric by DOLLY MORSE
French Lyric by JEAN LENOIR

Toppin

"I'M JUST A VAGABO

by RUDY VALLÉ

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CANADA
New Fox Trot Hit!
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Still America's Biggest Hit!
"HONEY"
by SIMONS, GILLESPIE & WHITING
That Jolly PIANOVELTY!
"LAUGHING MARIONETTE"
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Topping Everything In Songdom!
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Dance Orchestrations
50¢ FROM YOUR DEALER OR DIRECT!

Boston's Sunday Shows Strictly Censored by Special Police Dept.

Boston, Sept. 10.

An actor must have the wings of an angel and the deportment of a saint to do his stuff in the Commonwealth of Massachusetts on Sunday. A whole subsidiary department of the Commission of Public Safety telling acts what and what not to say and do on the Sabbath.

So much so that the censorship boys are practically controlling the Sunday booking situation in and out of this burg. They don't give a hang what goes on in the theatres the rest of the week; that's for the locals to worry about. But on the Lord's Day entertainment must be kept spic and span.

The commission is telling the Boston booking offices in advance which acts they can and cannot book. A weekly report of all acts viewed by the censors is sent to all bookers, the original held on file by the commission. Under the name of each turn the necessary eliminations, if Sunday work is desired, are mentioned. Another list is of acts suitable for the Sabbath as caught. While a third names the acts that the commission regards as unsuitable for Sunday in any event.

Acts must not only comply with the censors' suggested changes, but also advise the commissioner in writing that the orders have been complied with.

Following is the commission's report on acts for the week of Aug. 26, with suggested cuts. It is typical of the weekly report sheet:

1. The following vaude acts, having been reviewed, are considered as not suitable for Sunday exhibition in their present form.

If any act can be so modified as to comply with the regulations and a written statement to that effect is forwarded to the supervisor of Lord's Day entertainments, the act will be permitted to exhibit on Sunday until further notice.

Anger and Fair, elim. attempts to dance. Eight Ragamuffins, elim. suggestive story, leader and colored fellow in clean clothes, all attempts to dance. Cooper and Cavanaugh, elim. vulgar remarks.

Smith, Strong and Lee, elim cap pistol shots.

Ken Murray's Revue, elim woman in scant clothes, dancing.

Yorke and King, elim scant costume, nudity, dancing, words "damn fool," word of God.

Columbia Four, elim dancing, suggestive dialog about children, pointing to red necktie.

Arthur Trainor and Co., elim bare legs, vulgar and objectionable dialog, word "hell," name of God, dancing, girl's actions with man.

The Andressens, elim bare stomach of woman, dancing.

Lee Mason and Co., elim dancing, woman's action with dress, vulgar remark.

Kerr and Weston, elim scant costume, dancing, shots fired, suggestive dialog, vulgar actions, word "hell," imitation of pervert.

Fields and George, elim dancing, word "hell."

Blue Ridge Ramblers, elim dancing.

Burns and Kissen, elim two songs.

Charles Bennington and Newsboys Harmonica Band, elim dancing, Wooden Peg number.

Burt and Dale, elim Adam and Eve dialog, vulgar actions of woman with skirt.

Ross and Gilbert, elim dancing Kiss Kiss song, vulgar actions of man with legs and mouth.

No Elims

2. The following acts are considered as suitable for Sunday without eliminations: Gaynor and Byron, Albee and Miller, Nick Lucas, Carmela Ponselle, Ed Geer, Henry Regal, John McLeod Co., Johnny Hyman, Howard Smith Co., Cannon and Lee, Three Longfields, Cunningham and Bennett, Earl and Emma Harvey.

3. The following acts are considered as not suitable for Lord's Day entertainment and are, therefore, disapproved: Glad Rags, Ray Marr's Rainbow Revue, Small's Seven Stylish Steppers, Dancing Daughters.

The Lord's Day supervisor is Col. S. H. Cliffe. Number of reviewers catching the shows is an office secret. A contention of the commish is that the inspectors need not know so much about show business as eliminations ordered are guided by a set of rules. They don't have to depend on their own sense of right and wrong, says the office.

Some of the rules are pay offs.

In the Book

One reads that on Sunday a male actor can impersonate a female, but a woman cannot impersonate a man or wear man's clothes. Asked why this distinction has been made, a member of the censoring staff who reviews shows replied that he didn't know. It's in the book, he stated, and the book goes.

Dancing in any form is not permitted.

Hebe, wop, dinge and mick comics are out on the Lord's day. So is any other sort of talent that "tends to ridicule classes or other social groups, or which treats lightly or with irreverence religious bodies or other things held to be sacred."

Complete details of the Sunday show to be given, including nature of entertainment, correct titles of pictures, correct titles of all songs, names of artists and a full description of costumes have to be in the hands of the commission at noon on the Friday preceding the Sunday upon which the show is to be given. The theatre is held responsible for compliance with the rules.

The regulations sheet gives the address of the stationery store where the application, program and license forms can be obtained, with rates.

Real Family Act

Chicago, Sept. 10.

A unique act is the Six Mullens, juvenile singing and dancing turn of four girls and two boys.

These fatherless children are supporting and educating themselves. Their mother has divided them into three sets, according to age. The kids leave the act to go to school, two at a time, on the money earned by the remaining four.

During school sessions the act is known as the Four Mullens. In summer vacation and during Christmas holidays it is the Six Mullens.

FIRST EVIDENCE FAVORS MRS. PANTAGES IN TRIAL

Los Angeles, Sept. 10.

With challenges of both sides exhausted, Ira Gay, an agent and president of the Associated Booking Agents of California, was chosen as the twelfth man on the jury to try Mrs. Alexander Pantages before Superior Court Judge Hardy on a second degree murder allegation.

The first testimony was given by Dr. Donald Cass, attending Joe Rokumoto who died subsequent to a collision with Mrs. Pantages' car last May. The surgeon testified that Rokumoto's death was brought about during an operation performed for the purpose of preventing him from becoming a cripple, but the operation was not necessary to save his life. The doctor further testified that the anaesthetic was a contributing cause to the death.

That day Judge Hardy, with all interested in the case, went to the scene of the accident where the incidents leading up to Rokumoto's death were re-enacted.

After this short session away from the court Dr. Cass was again put on the stand. Max Steuer, attorney for the defense, brought out the admission from the doctor regarding the cause of Rokumoto's death.

Frank Webb, autopsy surgeon, substantiated the testimony of Dr. Cass and declared that had not the operation been performed and had Rokumoto survived, he would have been crippled for life.

Because of Sept. 9 being a state holiday the next session was held today (Tuesday). It is believed Mrs. Pantages will get either a disagreement or an acquittal because of the surgeons' testimony.

Harry Rose's Next

Harry Rose goes to the Earle, Philadelphia, for 12 weeks as m. c. He opens on Friday, the 13th.

DOUG RUTH
LEAVITT and LOCKWOOD
In "Hit-Bits of 1929"

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Babs Day and Gattison Jones and Elsie Elliott.

Have just started on route for R-K-O.

This week (Sept. 7), Keith's 81st St. and Keith's Jefferson, New York.

Direction CHAS H. ALLEN

Bierbauer Asked to Resign, Answered Prefers to Be Fired

Charlie Bierbauer, head of Keith's "fifth floor" booking department, asked to resign by George Godfrey, has refused. Likelihood is he will go out the other way.

In declining to resign, Bierbauer stated he will wait until dismissed, unwilling to go through the routine followed by others when put on a spot.

Bierbauer came into the Keith booking office less than a year ago as New York house booker and assistant to Godfrey, giving up his own agency business after many years.

Two weeks ago Bierbauer was ordered out on the road for houses to possibly build up the Keith "fifth floor" books. He refused to comply. Pulling of the string of New York Keith theatres booked under his supervision and their transfer to the sixth floor followed immediately.

"Fifth floor" now books but 11 houses, excluding the Warner-Stanley group booked independently of Keith's by Harold Kemp.

Of the 11, two are one-day stands, one Saturday and Sunday only, and two last halves only. One l. h., Charlotte, is the single theatre on Delmar's book.

Eight are Schine houses booked by John Daley.

It is understood Bierbauer contemplates returning to the agency field.

All-Girl Minstrel Unit

"Honey Girl Minstrels," an all femme unit enlisting cast of 35, is being readied for an RKO tour by Jack Curtis and Marvin Welt.

The unit will have Josie Flynn, Sophie Bennett, Fanny Fenwick, Mildred Carew, Harrigan Sisters, Doll Sisters, The Debutantes, orchestra combination, and 12 dancing girls. The entire brigade will be under tan and cork with the unit running an hour and a half.

Hawley Out of N. V. A.

Chicago, Sept. 10.

Walter Hawley, representing the N. V. A. here, will be let out shortly, according to report.

Upon his dismissal there will be a change in the general policies of the local office.

"HALLELUJAH" ACT

Most of the cast of "Hallelujah," M-G-M Negro picture, is going into vaude for Keith's, handled by Benjamin David.

Daniel Haynes, Victoria Spivey, Jubilee Singers and several of the "hot" musicians will be the nucleus of the act.

Nina Mae McKinney, vamp of "Hallelujah," is unavailable, being on the west coast.

Less Vaude Routes and Houses on Keith's Than Usual at This Time

Swings as Tips

The head of a vaude booking office, as nutty about golf as Roxy, has found a way to make use of his practice swings in the office.

A full swing is a tip-off for his bookers that the act just submitted is n. g. A few short strokes with the putter means "See if you can do business."

One agent, wised up, regulates his sales spiels by the booking head's antics. The minute he pipes a full follow through the act up for discussion that moment is immediately dropped, and another mentioned.

FLASH ACTS IN CABS AND CHOWMEINERIES

Tabs and flashes aimed for vaude but with no definite place to light, are doing workouts as floor shows in outlying cabarets. The cabs are reported getting them at a buy.

Arthur Hunter is currently trying the experiment at Queensland. Brooklyn, where he has spotted "A Night in Egypt," 22-people unit, mostly girls. He is using the floor show appearances as a shop window for bookers or others interested.

Several are spotting their shows in Chink joints, with remuneration from the floor show dates reported sufficient to keep the units together until they get bookings or else.

JACK HODGDON AGENT

Former Vaude Booker Given Keith's Agency Franchise

Jack Hodgdon, leaving Keith's Family Dept., after 19 years as a booker, has been granted a Keith's agency franchise.

Hodgdon's departure from the booking office was attributed to the fact that only one house was left on his book. Despite Hodgdon's long service and experience, no attempt was made to find another book for him.

Jule Delmar is another "fifth floor" booker with but one theatre, half week at Charlotte, N. C., in his charge.

Jack is a son of the late S. K. Hodgdon and brother of Ray Hodgdon, who continues with the Keith office.

Jack's abrupt dismissal as a Keith booker started plenty of talk in N. Y. vaude circles.

Lew Brice's Schnozzle

Los Angeles, Sept. 10.

Lew Brice has submitted his nose to the pruning knife. This is his second try to get the Hollywood schnozzle.

Judge Kelly in Show

"Great Day," Vincent Youman's black and white musical comedy, taken off for revision after a summer try-out, reopens in Boston next week.

Walter C. Kelly, "the Virginia judge," has been added. Paul and Bill Frawley left it last week.

McNALLY AN EXHIB

Walter McNally, who left New York vaude flat to go back to his old home in Gallway, Ireland, has gone into the picture business over there.

McNally has acquired the Free States rights to "Syncopation," "Mother's Boy," "The Leatherneck," "Lucky Boy" and "The Flying Fool," and is presenting them on anywhere from one week to four basis in Dublin, Cork, Londonderry, Tralee and Gallway.

He showed "Syncopation" at the Grand Cinema theatre in Dublin for four weeks.

Leo Morrison's Staff

Hollywood, Sept. 10.

Irving Starr, formerly with the M. S. Bentham office, in New York, is now outside man for Leo Morrison here.

Keith's vaude just now has less routes for acts and less houses playing vaude than in any previous season for years. This applies almost entirely to the Keith vaudfilm theatres, as there are but six or seven two-a-day straight vaude houses on the whole Keith list.

Keith's is reported feeling a scarcity of headline and standard turns. A large number of the latter, formerly available for Keith's, are on other chains, with Publix units or theatres, Fox's and Loew's.

Dilatariness during the summer in issuing contracts to standard acts has left Keith's in the lurch. Any quantity of acts took other engagements in preference to abiding by the unknown Keith decision as to salary and route. Several standard turns went into Publix units. Other acts are playing the picture houses. The latter lately experimented with comedy talking acts and to a degree of success that has warranted further similar bookings. Loew's, likewise, has been partial to the standard turns of the comedy class.

Keith's Western Cuts In

A report is around that even Keith's Western office at Chicago stepped on the booking gas in the east ahead of its home office. Keith's Western, from the account, finding itself without the stage material wanted, sent a booker east, who has given that section a nice assortment of standard comedy turns for the early season's start.

Any number of Keith's former vaude theatres are now playing straight pictures. Two or more of Keith's are dark. Keith's Memorial, one of Keith's largest new theatres, turned to straight pictures last Saturday, opening from straight vaude over the summer. Its first talker is Radio's "Street Girl." It is reported Keith's did $5,500 Saturday alone.

Regular vaude acts do not appear to be over-worried through the Keith situation, although Keith's is at present looked upon as the vaude leader. The turns say there will be plenty of vaude this season; if not vaude with three-a-day they will take pictures at four-a-day and more money.

The latest of Keith's two-a-dayers opened this week, at Milwaukee, with a bill costing $9,500.

JOHNNY PERKINS FIRED; GOT FLIP ON "MIKE"

Pittsburgh, Sept. 10.

Johnny Perkins, rotund comedian, was fired at the Enright last week after completing only half of his week's engagement. Perkins opened with a mad on because he wasn't given any billing and got worse with the days.

The upshot came during the Warners radio hour over the local station WCAE, when Perkins, doing his turn, said into the mike "Nobody knows I'm here as that Jacobs (Warner's publicity man here) doesn't have my name in the paper."

Following day, Perkins went to the ballgame and reached the theatre just in time to go on in his street clothes. Informing everybody in the theatre nobody was big enough to fire him, a minute later Ace Berry, Warner's general manager here, told Perkins to walk.

And Perkins walked—sans a cent of his pay.

Henry Bergman, Agent

Henry Bergman of Clark and Bergman, has decided to step from the stage to an agency. Loew's has granted him a franchise.

Clark and Bergman have been an act for at least 20 years and a standard one for almost that period. Gladys Clark (Mrs. Bergman) is in retirement.

NEW "HEIGH-HO" PEOPLE

Arthur Klein and Terry Turner are strengthening their "Heigh-Ho" revue with new principals. Jay C. Flippen, Neville Fleeson and Grace Hayes are going in. Russ Brown is out.

Lewis Morris, the K-T producing team's backers, has a flexible b. r., and is giving his management full rein.

B. C. (Before Cantor)—As stated when I had the honor to be elected president of the National Variety Artists, the following financial statements with comment by the auditors, were ordered gathered, and are herewith submitted.

EDDIE CANTOR.

NATIONAL VAUDEVILLE ARTISTS

CONSOLIDATED STATEMENT OF RESOURCES AND LIABILITIES—JUNE 30, 1929

RESOURCES

		Association and Hotel.	Emergency Fund.	Saranac Lake.	Total.
Cash on Deposit		$3,183.77	$2,902.28	$1,541.82	$7,627.87
PETTY CASH FUND—					
New York Branch	$1,600.00				
Chicago Branch	2,050.00				
Los Angeles Branch	2,000.00				
Saranac Lake	500.00	5,650.00	.....	500.00	6,150.00
Exchanges Receivable		1,264.46	4.93	.....	1,269.39
Loans Receivable	$365,766.50				
Less Reserve for Doubtful Collect'n	360,316.28	.....	5,450.22	.....	5.450.22
Accounts Receivable—Guests	$14,823.65				
Less Reserve for Doubtful Accounts	13,933.89	889.76	.....	.....	889.76
Sundry Supplies—Inventory		206.44	.....	.....	206.44
Sundry Food and Merchandise Inventory		1,810.93	.....	.....	1,810.93
Fixtures and Equipment	$60,220.63				
Less Reserve for Depreciation	5,480.45	54,740.18	.....	6,014.44	60,754.62
DEFERRED CHARGES—					
Insurance Prepaid	$1,403.22				
Los Angeles Rent Prepaid	85.00	1,488.22	.....	.....	1,488.22
TOTALS—					
Association and Hotel		$69,233.76			
Emergency Fund			$8,357.43		
Saranac Lake				$8,056.26	
GRAND TOTAL					$85,647.45

LIABILITIES

	Association and Hotel.	Emergency Fund.	Saranac Lake.	Total.
Salaries—Accrued	$380.00	.....	.....	$380.00
Accounts Payable—Equipment	1,563.00	.....	.....	1,563.00
DEFERRED INCOME—				
Dues Received Applicable to Subsequent Periods	9,005.00	.....	.....	9,005.00
Total Association and Hotel	10,948.00	.....	.....	10,948.00
Surplus, per Exhibit G	58,285.76	8,357.43	8,056.26	74,699.45
TOTALS—				
Association and Hotel	$69,233.76			
Emergency Fund		$8.357.43		
Saranac Lake			8,056.26	
GRAND TOTAL				$85,647.45

CONSOLIDATED STATEMENT OF INCOME AND EXPENSES OF THE ASSOCIATION, HOTEL, SARANAC LAKE AND THE EMERGENCY FUND FOR THE PERIOD OF SIX MONTHS ENDED JUNE 30, 1929

INCOME—	Association and Hotel.	Saranac Lake.	Emergency Fund.	Totals.
Receipts from Benefit Funds	$72,675.47	$20,000.00	$100,000.00	$192.675.47
Receipts from Dues—Regular	19,715.00	.....	.....	19,715.00
Receipts from Dues—Lay Members	4,909.00	.....	.....	4,909.00
Receipts from Application Fees—Lay Members	350.00	.....	.....	350.00
Receipts from Dues Unallocated	277.50	.....	.....	277.50
Receipts from Regular Initiation Fees	975.00	.....	.....	975.00
Receipts from Interest	68.09	.....	.....	68.09
Receipts from Chicago Branch	1,186.36	.....	.....	1,186.36
Hotel Income (Gross Profit)	63,909.87	514.41	.....	64,424.28
Charities (Donations received for Charitable Purposes)	.....	9.95	3,457.89	3,467.84
Total Income	$164,066.29	$20,524.36	$103,457.89	$288,048.54
EXPENSES—				
Auto Expense	$385.23	$114.04	.....	$499.27
Barbers' Service	.....	322.90	.....	322.90
Carfares and Traveling	692.09	375.80	.....	1,067.89
Charities	.....	.....	$59,800.07	59,800.07
Drugs	.....	845.29	.....	845.29
Electric and Gas	5,041.42	782.93	.....	5,824.35
Employees' Meals and Board	7,225.54	890.14	.....	8,115.68
Entertainment	4,993.34	105.31	.....	5,098.65
Flowers	2,486.63	.....	307.00	2,793.63
Food and Supplies	.....	5,959.41	9,529.11	15,488.52
Funeral Expenses	.....	.....	11,068.15	11,068.15
General Depreciation	4,941.79	.....	.....	4,941.79
General Expense	4,759.27	115.09	2.68	4,877.04
Ice	772.95	.....	.....	772.95
Insurance	4,250.13	1,076.77	.....	5,326.90
Interest	649.55	.....	.....	649.55
Laundry	2,088.93	1,087.51	.....	3,176.44
Library	656.82	.....	.....	656.82
Medical Care	.....	3,096.32	16,385.35	19,481.67
Periodicals	503.79	347.51	.....	851.30
Postage	376.69	68.63	.....	445.32
Printing and Stationery	1,747.04	.....	.....	1,747.04
Publicity	1,000.00	.....	.....	1,000.00
Rent	8,941.08	3,075.00	.....	12,016.08
Repairs	2,373.74	42.38	.....	2,416.12
Salaries	80.558.14	6,904.90	.....	87,463.04
Salary—Henry Chesterfield, Secretary	7,200.00	.....	.....	7,200.00
Steam	3,153.70	.....	.....	3,153.70
Supplies	620.93	368.41	.....	989.34
Taxes	6,848.20	279.21	.....	7,127.41
Telephone and Telegraph	3,433.01	101.04	.....	3,534.05
Tobacco	.....	76.22	.....	76.22
Uniforms	380.85	.....	.....	380.85
Vale' Service	251.18	.....	.....	251.18
Total Expenses	$156,332.04	26,034.81	$97,092.36	$279,459.21
Net Income or Loss for the Period	$7,734.25	$5,510.45	$6,365.53	$8,589.33

OPERATING THE EMERGENCY FUND—STATEMENT OF CASH RECEIPTS AND DISBURSEMENTS FOR THE SIX MONTHS PERIOD ENDED JUNE 30, 1929

RECEIPTS—	January.	February.	March.	April.	May.	June.	Recapitulation.
Bank Balance, 1st of month	794.59	3,078.25	2,364.01	5,296.59	8,431.31	9,491.82	794.59*†
Benefit Fund	20,000.00	10.000.00	20,000.00	20,000.00	20,000.00	10,000.00	100,000.00
Emergency Loans	3,065.62	1,971.00	4,196.02	2,926.85	1,593.00	2,134.53	15,887.02*
Donations	.....	.....	.....	17.00	65.00	.....	82.00
Charity	373.00	50.00	37.50	55.00	285.00	2,575.39	3,375.89
Exchanges	2,206.96	4,092.27	3,483.91	1,807.92	1,913.06	1,898.32	15,402.44*
Totals	26,440.17	19,191.52	30,081.44	30,103.36	32,287.37	26,100.06	135,541.94
DISBURSEMENTS—							
Food and Rent	1,039.80	1,752.95	1,395.92	1,673.08	1,778.61	1,888.75	9,529.11
Medical Treatment	2,248.43	1,459.86	3,397.54	3,520.90	2,757.64	3,000.98	16,385.35
Emergency Loans	4,773.76	1,769.93	4,335.83	3,240.61	2,729.30	4,487.80	21,337.23*
Funerals	2,944.37	564.50	1,795.00	1,464.32	2,151.30	2,148.66	11,068.15
Charity	11,151.73	8,973.48	8,889.91	9,621.24	11,132.62	9,821.34	59,590.32
Exchange	1,153.93	2,064.79	4,910.65	2,151.90	2,079.95	1,848.85	14,210.07*
Donations	49.75	100.00	60.00	.....	.....	.....	209.75
Flowers	.....	142.00	.....	.....	165.00	.....	307.00
Bank Charges	.15	.....	.....	.....	1.13	1.40	2.68
Totals	23,361.92	16,827.51	24,784.85	21,672.05	22,795.55	23,197.78	132,639.66
Bank Balance, End of Month, carried forward	3,078.25	2,364.01	5,296.59	8,431.31	9,491.82	2,902.28	2,902.28†

* Note: These items, not being of the nature of income or expense, have not been included in the Consolidated income and expense statement (Exhibit A). † Jan. 1st balance. ‡ June 30th balance.

(Continued on following pages)

HOMES & DAVIS
Certified Public Accountants
Five Twenty-one Fifth Avenue
(At Forty-third Street)
New York

MR. EDDIE CANTOR
President, National Variety Artists
229 West 46th Street
New York, N. Y.

Dear Sir:

Pursuant to engagement, we have made an examination of the books and records of the National Vaudeville Artists, including the New York Association, Chicago and Los Angeles Branches, Saranac Lake and the Emergency Fund. This examination has been confined to the six months' period beginning with January 1, 1929, and ending June 30, 1929. As a result of our investigation we submit herewith the following exhibits and supporting schedules, with comments thereon:

COMMENTS

Our examination for the six months' period ending June 30, 1929, disclosed a surplus to the extent of $8,589.33, made up as follows (Exhibit B):

Association (all Branches) and Hotel, surplus	$7,734.25
Saranac Lake, deficit	5,510.45
Emergency Fund, surplus	6,365.53
Net surplus, as above	$8,589.33

A further analysis of such net surplus indicates:

INCOME

Association Benefit Fund receipts	$72,675.47	
Saranac Lake Benefit Fund receipts	20,000.00	
Emergency Benefit Fund receipts	100,000.00	
Total		$192,675.47
Receipts from membership dues		26,226.50
Interest, bank		68.09
Chicago income		1,186.36
Hotel income (gross profit)		63,909.87
Donations received for charitable purposes		3,467.84
Miscellaneous income		514.41
Total income		$288,048.54

EXPENSES

Charities	$59,800.07	
Medical care	20,326.96	
Food and supplies	15,488.52	
Funeral expenses	11,068.15	
Rent and taxes	19,143.49	
Salaries (120 employes)	87,463.04	
Employes' meals and board	8,115.68	
Henry Chesterfield, secretary, salary	7,200.00	
General depreciation	4,941.79	
Sundry expenses	45,911.51	
Total expenses		$279,459.21
Net surplus (as above)		$5,589.33

In arriving at the foregoing figures, we checked all items of income and vouched all expenditures, the authorization for such expenditures being vested in Mr. Chesterfield and Mr. Liddy, Executive Secretary and Assistant Treasurer of the organization, respectively.

ASSOCIATION AND HOTEL

These two units cannot very well be dissociated from one another, due to the fact that some of their income and expenses are shared in common. To credit or charge each with a proportionate amount would tend to confuse things, and would in all probability prove impractical. Such an item as received from Benefit Funds for $72,675.47 would be reduced considerably if the Association were not operating a hotel. Similarly with expense items, which would not exist for the same reason, as taxes paid, insurance, etc.

The Association has at this writing a membership of 7,523, made up of 6,960 actor members, with annual dues of $10.00, payable semi-annually, and a lay membership of 563 at $25.00 annual dues, payable annually. Each of them is subject to $25.00 initiation fee upon their introduction into the Club.

SARANAC LAKE

At this writing there are 25 tubercular cases being taken care of at a cost of $26,034.81, or approximately $1,000.00 per patient for six months, or at a cost of $40.00 per week. The financial condition of that institution shows a deficit to the extent of $5,510.45.

INCOME

Receipts from Benefit Fund	$20,000.00	
Sundry income	524.36	
Total income		$20,524.36

EXPENSES

Medical care	$3,941.61	
Food and supplies	5,959.41	
Rent	3,075.00	
Salaries (10 employes)	6,904.90	
Sundry expense	6,153.89	
Total expenses		$26,034.81
Deficit for the period (as above)		$5,510.45

EMERGENCY FUND

This fund was created and set aside primarily as a lending unit, towards helping members in need. As time went on, it became a charity medium, helping towards the support of actors who were in financial difficulties, regardless of their affiliations. This fund also contributes to the support of twenty-five additional tubercular cases outside of Saranac Lake, who cannot be taken care of by that institution due to the lack of quarters. The operations of the fund for the period under review are summarized as follows:

INCOME

Benefit Funds	$100,000.00	
Donations	3,457.89	
Total income		$103,457.89

EXPENSES

Charities	$59,800.07	
Flowers	307.00	
Food and supplies	9,529.11	
Funeral expenses	11,068.15	
Medical care	16,385.35	
Sundry expense	2.68	
Total expenses		97,092.36
Net surplus		$6,365.53

DISCUSSION OF SPECIFIC ITEMS

ASSOCIATION AND HOTEL

Accounts Receivable—Guests

In setting up the balance sheet figures as reflected by Exhibit A, Statement of Resources and Liabilities, a deduction of $13,933.89 had been made as representing the extent of doubtful collections from hotel guests. This amount has been carried on the books for several years.

EMERGENCY FUND

As stated previously, this fund was primarily created as a lending unit. Therefore, whatever moneys had been so distributed were reflected in the "Emergency Loan" account representing an asset account. Very little had been received from the borrowers, and as a result the fund became a charity affair out of itself, thereby destroying the asset value to the extent of the balance remaining, i.e., $360,316.28 as at January 1, 1929. This amount was therefore disallowed in our statement, which merely reflects a balance of $5,450.22, representing an expenditure since January 1, 1929, and up to June 30, 1929, as true loans receivable. Additional expenditures made since January 1, 1929, and which are not expected back, have been charged to the respective accounts so as to indicate the nature of the gift, i.e., charity, medical care, funeral expense, etc. To prepare a schedule of the "loans" written off would necessitate the examination of records in past years and involve a voluminous task. We have, however, prepared a schedule of the amount considered collectible as reflected by our statement, i.e., $5,450.22, such list containing some 1,200 names. This schedule has not been incorporated in our report, but is being held for your inspection should you desire it.

GENERAL COMMENTS

BOOKS OF ACCOUNT

Although the books recorded all the facts incorporated in our report, they were deficient in the analytical phase. As a result, we have reconstructed the accounts contained in the summary book, known as the general ledger, in such a manner that will tend to facilitate the keeping of such records, as well as furnish the total operating expenses and income at a glance, by means of controlling accounts and analysis thereof on the same page. We have not as yet altered the subsidiary records, but they, too, are subject to reconstruction. We shall proceed with this part of the program upon your confirmation.

CONCLUSION

The facts submitted in this report are the result of our findings in the examination of the affairs of the National Vaudeville Artists, Inc., from the records that were available to us. We desire to express our appreciation of the courtesies extended to us during the course of our examination.

We sincerely hope that you will call on us for any explanation or additional information that you may desire regarding this report.

Respectfully submitted,

HOMES & DAVIS,
Certified Public Accountants.

Dated, September 6, 1929.

Brown Wants Western Time Rebuilt, As Chi R-K-O Office Has Started

Chicago, Sept. 10.

Stopping over in Chicago last Sunday, Hiram Brown seemed very enthused over the manner in which the R-K-O western time is being built up. He also expressed himself as satisfied with prospects.

Brown is reported to have stated he especially wants the Chicago office to go after independent houses and enlarge the western route.

This is directly in line with the activities of Ben Piazza, general western booking manager, who has been supervising reconstruction of the coast route.

The Chicago R-K-O office has been devoting considerable time to strengthening this link of the time, and highly favorable reports are coming in about willingness of independent managers to talk business. Road men sent out to cover the territory at first found managers along the coast route still retaining a vivid memory of the crude treatment they received under the Heiman-Kahl W. V. M. A. regime. At that time the managers were kicked about so much they finally hied themselves off the time, leaving the route badly shattered.

Convinced of a new and business-like western office regime, the managers are being lined up steadily.

Broadway's Wailing Wall

Stretch in front of the Bond building, where the lay-offs do most of their laying off, has been labeled the "Wailing Wall" by Harry Howard, who never l. o.'s—much.

Keith Houses in Chi Hurt By Late Eastern Bookings

Chicago, Sept. 10.

Keith's Palace and State-Lake, both booked from the east, continue to labor under handicap of getting acts—sometimes their headliners—one and two days before opening.

This is a terrific obstacle to the newly organized press department in lining up publicity and exploitation on shows.

Demonstration of what can be done with proper bookings well in advance was the heavy publicity campaign put over for Molly Picon at the Palace. Although unknown here on the English-speaking stage, she broke the house record with Ted Lewis in his second week. Lewis had set the record alone the previous week.

Poor gross weeks in both the State-Lake and Palace have been often attributed to late and sometimes illogical eastern bookings.

Harry Carlin, booker, has branched out on his own.

Keith Agents Agree Morris Office Delivers Unobtainable Material

There are no objections to the booking of acts with Keith's by the William Morris agency (unfranchised), as the Keith agents agree with the booking office that Morris can deliver material other agents seem incapable of procuring.

This was passed on at a meeting between George Godfrey and the Keith agents, held primarily for the purpose of drawing up a new set of rules to govern the agents' board of arbitration.

At this meeting the agents' representative body took advantage of an opportunity to finally settle the Keith agents' true status in their own booking office.

Claim was that since the office had been dealing with outside, or non-franchise holding agents, the outsiders have been receiving more consideration and attention than Keith's own artists' representatives; that visiting agents are given a greater leeway and time to sell their otherwise unavailable attractions.

It was brought out that when an outside agent appears for an interview with a booker, the Keith agents are eased out of the office until he has finished, though the Keith agents might have been waiting previously for a chance to see the same booker.

One outside agent who has been booking with Keith's, especially mentioned in the alleged granting of "favors," was Benjamin David. As a result David was given a compromise franchise that will permit him on the Keith booking floor two hours daily as a regular member of the agency ranks.

The exception of the William Morris was made unanimously by the complaining agents.

When the agents were asked by Godfrey for instances where an outsider had been favored over a Keith agent, they were given.

One example offered, from accounts, concerned the direct booking of a band act with an outside agent after a Keith agent had been booking the band for two years or more and was recognized as its official Keith representative. Decision on this was that the Keith agent was "morally right," and the case is now in the hands of the board of arbitration for final decision.

The new arbitrary rules, now being composed, will be adopted upon Godfrey's ratification this week or next.

R-K-O Buys 2 Albee Houses

Providence, Sept. 10.

Radio-Keith-Orpheum has bought two of the three local E. F. Albee-owned theatres. Houses are the Victory and Albee.

Latter will abandon its stage stock and play vaudfilms, the same policy as at the Victory, which will be continued there.

Albee retains the Empire.

CRICKMORE LEAVES I. A.

Charles Crickmore, for many years an International Representative of I. A., has resigned. The western territory covered by Crickmore has been turned over to Cleve Beck, of Oakland, Cal., fourth vice-president.

BERT NELSON

PRESENTS

PRINCESS PAT

"HOLLYWOOD'S NOTED LIONESS"

B. F. KEITH'S This Week PALACE NEW YORK (Sept. 7)

IN APPRECIATION OF MANY COURTESIES

LOTTICE HOWELL

NOW APPEARING AT

PALACE, NEW YORK

Direction HENRY WIESE

JENIE JACOBS OFFICE

HAROLD YATES AND COOPER LAWLEY

"SONGSTERS DE LUXE"

VICTOR ARTISTS

THIS WEEK (SEPT. 7)

KEITH'S PALACE, New York

Direction MAX GORDON

BOOKED SOLID FOR 1 YEAR OVER R-K-O CIRCUIT

"2-HOUR" FRANCHISE KEITH'S LATEST FREAK

"Two-hour franchise," latest type of agency franchise devised by Keith's, has been issued to Benjamin David, outside artists' rep until now. David will be permitted on the Keith booking floor two hours a day. Understanding is he is not restricted in his business dealing the remaining 20 hours.

Though not a franchise holder, David has been booking acts with Keith's occasionally direct, when the booking office believed his acts were needed. At a meeting with George Godfrey, booking head, last week the Keith agents' arbitration board complained against the leeway granted the non-franchised David and objected to his presence of the floor.

Granting of the "two-hour franchise" followed.

Holtz-Upton Soon

It is reported Lou Holtz, comic, is going to marry Frances Upton, in Ziegfeld's "Whoopee."

Wedding bells expected to ring any day now.

Seen Mr. Warnberg?

Variety Managers' Association (V. M. P. A.) is on the lookout for a certain Mr. Warnburg who has been posing as a representative of RKO and selling advertising for a publication he calls the "National Performers' Guide."

RKO has no Warnburg connected with it, nor is there any record of a publication of that name.

A restaurant in Greenwich, Conn., reported the Warnburg fellow had accepted payment for advertising.

New F-M Route

Los Angeles, Sept. 10.

Fanchon and Marco units heading east, jump from Denver direct to St. Louis instead of Milwaukee, beginning Sept. 20. Opening day at the Fox, St. Louis, has been switched from Saturday to Friday with "Contrasts," the first unit to come in under the new routing.

After St. Louis the units go to Milwaukee, Chicago and Detroit. There will be no layoffs after the Denver jump as heretofore.

FRAMING CHARGE

2 Girls Arrested on Account of Pantages Matter

Los Angeles, Sept. 10.

Janice Hall, sculptress, and Nancy Lee, film extra, were jugged by District Attorney Fitts on charges of conspiracy in connection with an alleged attempt to frame Nick Dunave, former partner of Eunice Pringle, complainant against Alexander Pantages in an assault case, which goes to trial Sept. 23.

It is claimed the two girls rented rooms adjacent to Dunave, and attempted to strike up an acquaintance with a view to compromising Dunave and discrediting his testimony against Pantages. Landlady did a little private sleuthing. When a note was slipped under Dunave's door the girls were pinched. Alleged similarity in handwritings established cause.

Girls were reported to have made a felonious assault upon the landlady after she turned them over to the coppers.

Theda's Guignol Playlet

Hollywood, Sept. 10.

Theda Bara has left New York to begin rehearsals in "The Serpent." This is the Grand Guignol playlet in which she will tour for Keith.

Screen "Vaudeville"

Indie managers in the hinterlands who have discarded stage bills for all-sound programs are billing talking shorts as "vaudeville." Methods of advertising the celluloid acts are the same formerly used to exploit the real life vaude of the past.

While some of the more polite exhibs call it "vaudeville on the screen," many others label it just "vaudeville" with no alibis.

NEW "GANG" ACT

Los Angeles, Sept. 10.

A new "Our Gang" act is being framed by Walter Neill for a vaude tour. "Scooter" Lourie, formerly the tough kid, and Joe Cobb, ex-fat member, will be featured.

Lourie has just come back from tour with Johnny Downs and Mary Kornman. Latter two will not be taken out again as they are growing up.

Charlie Hart (Hart's Krazy Katz), former vaude tumbler, going with the John Billsbury (Keith) agency, Chicago.

Flash Output Goes on In Spite of Crowding

Although there seems to be but one open spot for every 10 vaude flashes, producers in New York are not reducing the production rate. The boys are going right ahead with their own or somebody else's dough, each believing he is producing an act that will be the "last word."

They're becoming the champ idealists of the show business. The next act is going to be better than any one's, even better than his own preceding one.

Most of the flashes are now called "units," because through repetition they can be stretched to run an hour or more.

When first produced the "units" usually have some excellent qualities, but by the time the salary list is cut to meet the theatres' requirements, they look like something else.

Because one Keith producer could not find openings for two first rate units, 57 people were laying off last week. This producer will reduce the payroll and supplant the present acts with less costly ones. If he doesn't, the 57 people will be laying off indef.

Jay Flippen curtailed his vaude tour last week to hop into rehearsals of "Heigh Ho."

AFTER MANY SUCCESSFUL WEEKS IN ENGLAND

A TRIUMPHANT SENSATION HAS RECENTLY BEEN SCORED

BY

AUGUST

HEADLINED WINTER GARDEN THEATRE BERLIN

BABE EGAN

AND HER

HOLLYWOOD REDHEADS

"The World's First Redheaded Girls' Band"

SEPTEMBER

Feature Dance Band at AMBASSADEURS CAFE and CABARET DE KOMIKER

NOW **WINTER GARDEN, BERLIN** *NOW*

REPRESENTATIVES IN LONDON
REEVES & LAMPORT—HENRY SHEREK
And in Berlin by SPADONI

COMING HOME SOON WITH NEW IDEAS FOR COPY ACTS

AMERICAN REPRESENTATIVES
FRANK DONNELLY and NORMAN JEFFRIES

INCOMPARABLE

ROY ROGERS

Booked Solid R-K-O

Featured This Week FOX THEATRE, San Francisco

TED FIORITA

And His Edgewater Beach Hotel Orchestra

NOW PALACE, CHICAGO

Appearing Nightly at Edgewater Beach Hotel and Broadcasting Over Stations KYW and KFKX, Chicago. Also on N. B. C. Chain Every Saturday Night at 6:30 P. M., Appearing as the "SKELLODIANS"

HAL NEIMAN

This Week, PALACE, CHICAGO

R-K-O CIRCUIT

Direction: NORMAN JEFFERIES

Morris Silver to Manage Chi Wm. Morris Office

Chicago, Sept. 10.

With A. J. Balaban gone to New York and Morris Silver replaced as Publix-B. & K. stage booker in Chicago by Louis Lipstone, Silver will leave the B. & K. office entirely to become general manager of the William Morris office here.

When A. J. Balaban was here as attraction man for B. & K., Silvers was secretary to Balaban besides booking.

Will Green, indie booker, going with Loew's club department.

Opera Man in Vaude

Chicago, Sept. 10.

Harry Beattie, chief engineer of stage equipment for the Chicago Opera, is taking a trial fling at vaude production.

He has staged an eight-people dance act, which will be tried out at the R-K-O Belmont.

Coast Agents Split

Los Angeles, Sept. 10.

Jack Joyce and Kathryn Burns have severed their partnership in the booking-agency business.

Joyce contemplates opening an office on his own in Hollywood.

L. & L. in Loew's

Lyons & Lyons agency, with the exception of an individual, Sam Lyons, is back in good standing in the Loew booking office. All other members of L. & L. may now represent the agency to Loew's.

Agreement was reached at a meeting between J. H. Lubin and Arthur Lyons.

Cause for the barring of L. & L. on the Loew floor was laid to differences reached by Marvin Schenck of Loew's and Sam Lyons over change of personnel in an act.

When Sam Lyons "resigned," he was speaking for himself and not the agency, L. & L. contended.

GREENWALD & WESTON

PRODUCTIONS, Inc.

606 STATE LAKE BLDG., CHICAGO

Telephone State 6667

WANT Production People

COMEDIANS, INGENUES, SOUBRETTES, JUVENILES, SINGERS and DANCERS, and SPECIALTY PEOPLE

Going Into Immediate Production for Season 1929-1930

PAY OR PLAY CONTRACTS

A FEW OF OUR ACTS

EDDIE DALE & CO.
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SIX CRACKER JACKS
ADA BROWN
GEO. McCLELLAN
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The Biggest Novelty Attraction in Vaudeville
"PLANTATION DAYS"
27 PEOPLE

PRODUCING AND BOOKING EXCLUSIVELY FOR R-K-O EAST AND WEST AND AFFILIATED CIRCUITS

The Triumphant Engagement of

MERCEDES

At the 58TH STREET THEATRE THIS WEEK

Sept. 11, 12, 13
86th St. Theatre
Sept. 14
Franklin Theatre

PROVES BEYOND THE QUESTION OF A DOUBT THAT THIS FASCINATING ARTIST HAS THE GREATEST AND MOST ENTERTAINING NOVELTY IN VAUDEVILLE TODAY AND HIS SHOWMANSHIP IS SUPERBLY DYNAMIC . . . .

Eddie **LE VAN and BERNIE** Murray

"JUST A COUPLE OF BOYS"

THIS WEEK, PALACE, CHICAGO

MAYBE SOMETHING WILL HAPPEN—WHO KNOWS

Western Representative: SAM ROBERTS Eastern Representative: CHAS. WILSHIN

THE KITAYAMAS

This Week (Sept. 7), Palace, Chicago

PERSONAL DIRECTION HARRY A. ROMM

In Saranac

Saranac, N. Y., Sept. 10.

Following are the professionals at present here for their health, and addresses:

At 80 Park Ave.

Happy Benway.
Charlie Quinn.
Fred Rith.
Frank Walsh.
Harry Namba.
Xella Edwards.
Lilly Leonora.
Mary Brading.
Catherine Vess.
Pauline Aurandt.
Ethel Clouds.
Helen O'Rielly.
Olga Kalinin.
Charlie Church.
Keith Lundberg.
Tommy Abbott.
Vernon Lawrence.
Bobby Hatz.
David Mavity.
Eddie Voss.
George Neville.
Anna Mae Powers.
Viola Allen.
Chris Hagedorn.
Dick Kuni.

WRITE OFTEN
To Those You Know in
SARANAC

At 9 Front St.

Harry Clark.
Mike McNamee.
J. C. Louden.
Julia Kubas.
Emily Kennedy.
Charles Besnah.
Christina Keenan.

Dorothy Jolson, Northwoods San.
James Heagney, 6 Military road.
Joe Rielly, 54 Sheppard avenue.
Francis X. Donnegan, 171 Park avenue.
Chester Rice, Santonini Apartments San.
Dave (D. D. H.) Hall, 106 Park avenue.
Gladys Bishop, 10 Baker street.
Mytle Hammarsted, 39 Baker street.
Charles Bordley, Berkeley Apartments.
Marion Greene, Overlook Hotel.
Joe Brennan, 46 Sheppard avenue.
Ben Schaffer, 38 Margaret street.
Lawrence McCarty, 64 Park avenue.
Al Pierce, 52 Park avenue.
Helen Curtis, 72 Park avenue.
Richy Craig, Jr., 72 Park avenue.
Lee Baruch, 72 Park avenue.
Paula Campbell, 26 Church street.
Andrew Molony, 26 Church street.
Geo. Harmon, 37 Church street.
Charlie Ward, 50 Sheppard avenue.
Russ Kelley, 19 Broadway.
Harry "Pop" Barrett, 302 Broadway.

Houses Opening

Dudley theatre, Roxbury, Mass., renovated and wired, reopened. Netoco circuit. Pictures week days, five acts Sundays.

Plaza, Englewood, N. J., has been taken over by William Fox and reopened this week with vaudfilm, five acts on split week.

Capitol, Emerson, N. J., switches from stock to vaudfilm next week.

Kenmore, Keith booked, split week, goes into full week next Saturday.

Capital, Portchester, N. Y., goes into full week policy Sept. 21.

Keith's Greenpoint, Brooklyn, drops vaude for all-sound Sept. 28.

NEW ACTS

Neal Abel will don cork in a new act on the Coast.

Helene Denizon and Llelan on the Coast.

Sammy Kahn band with Catherine Gray (12).

Felix Martin, Bert Grant and Waldene Reese, new trio.

Carl Shaw and Jean Carroll have split. Shaw will head a new flash, "Not a Chance."

Perry and Carr are reuniting after separation of several years.

Bob Capron, musical comedy, has acquired the rights to Hal Skelly's former vaude sketch, "The Mutual Man."

Franklyn Finlay, pictures, will shortly invade vaude under direction of the Blanchards in a skit, "Movie Mad." Two in support.

Al Kapp and Tish, 2 act.

Alex Hyde, bandsman, is back from Europe and putting together a new unit.

Wilton Crawley and Jack North, picture house acts, have been booked by Johnny Hyde over the Loew circuit.

INDIE HOUSE OWNERS CHILL INDIE BOOKERS

The 100 or more small capacity houses in far out spots of New York, New Jersey and Connecticut, which the independent bookers around New York figured could be swung in line for vaude to partially alleviate previous raids on their preserves have evidently gone cold on the siren song of the booking men.

The bookers who attempted lining up the houses at the time figuring themselves creators of opportunity and smart guys, are holding the bag for the expenses.

The idea of lining up the small indies looked great on paper, but no so great otherwise. With most of the list plenty in the red and whipsawed by the larger circuits represented on all sides it looked a bust at outset.

Some of the house owners persuing the persuasive literature agreed with the selling argument claiming they'd be glad to install vaude, providing they could find something to use for money.

Most of the houses that had been angled for were rated in capacities ranging from 600 to 800. None had ever played vaude and probably never will.

Near-East Tax Fight

Cairo, Sept. 10.

Picture exhibitors in Syria threaten to close down in a showmen's strike against the government, designed as a protest against the heavy tax levied upon film imports.

Syria gets most of its screen material from Egypt and it is against this product that the impost is aimed. Presumption is that some political angle is involved in the tax move.

LENETSKA'S BUMP-OFF

Harry Lenetska is taking the leap Oct. 1 with Heloise Altschull, non-pro, as his marrying partner.

Harry is the w. k. exec. of the William Morris office, safely located in the show business, unaided until now. Always considered a nice boy—until now.

Moving Over

Toto, at the Palace (Keith's) currently, is going over to Loew's for a route, opening Sept. 21 at the State.

ILL AND INJURED

Edward Marks, Loew State (N. Y.) doorman, convalescing from severe illness.

Herbert Hoey with the Edward Small agency has returned after an absence of three weeks, due to a stomach ailment.

Catherine Disbenette and two other girl members of the Vera Spriggs Acrobatic Troupe suffered slight injuries at the Rensselaer County Fair in Schaghticoke, N. Y., when Miss Disbenette's grip gave way as she was hanging by her teeth in a pendulum swing from a high trapeze. As she dropped, the bar became unbalanced, throwing the remaining two girls off.

Andy Sindlar, trombonist, was operated upon Sept. 4 for appendicitis, at Grace Hospital, Detroit.

Max Hart, who recently suffered a paralytic stroke and went to the country to recuperate, returned to his N. Y. vaude offices Monday, fully recovered.

Myrna Darby, suffering for week with sinus infection, is convalescing at the home of her mother, Mrs. Sarah Darby, 740 West End avenue.

MARRIAGES

Emmita Redingo to William Warrick White, non-pro, Sept. 6, in New York.

Mae Flynn, formerly in Ziegfeld "Follies," to Tom Webster, Sept. 5 in New York. Bridegroom is cartoonist on the London Daily Mail, visiting in this country.

Aime Aborn to Raymond B. Alexander, Sept. 4 in New York. Bride is daughter of Milton Aborn, opera impresario.

Helen Eby to Albert Cornelius Hayman, non-pro. Eloped from New York. Married Aug. 6. Bride was the widow of William Rock.

Virginia Smith to Gustav E. Fleischman, non-pro, Friday, Sept. 13, in New York.

Lucille Anderson to Joe Lurgio in Toledo last week. Bride is burlesque chorister. Groom is actor and chorus production director at National, Detroit, playing burlesque stock.

The Maestro Speaking

"Au Revoir to my dear old American Public"

The Brunswick-Balke Collender Co.

take great pleasure in announcing the opening of

BEN BERNIE

AND HIS

BRUNSWICK RECORDING ORCHESTRA

AT THE WORLD FAMOUS

KIT KAT CLUB

LONDON, ENGLAND

September 22, 1929

Exclusive Brunswick Artists **Radioing for National Broadcasting Co.**

Direction WILLIAM MORRIS

Personal Management HERMAN and JEFF BERNIE

745 SEVENTH AVENUE
NEW YORK CITY

MURRAY AND ERTLE MISREPRESENTING

"I have suffered enough humiliation. It isn't the loss of money I have sustained, but the indignities that I have undergone as a result of Ken Murray introducing Herbert Ertle as the son of Cantor Rosenblatt," said Henry Rosenblatt, son of the cantor, when he obtained two summonses and several subpoenas in West Side court from Magistrate George Ewald for the appearance in court of Murray and Ertle on the charge of misrepresentation.

Young Rosenblatt, who resides at 4701 15th avenue, Brooklyn, urged the court to issue the summonses. "I have tried everything to stop this fraud, your honor," said young Rosenblatt, "but my pleas are ignored."

"I wouldn't mind," said young Rosenblatt, "but I have been embarrassed beyond words. To be told by strangers that they heard me singing in theatres on holidays when as a matter of fact it was Ertle.

Ken Murray at the Palace last week, according to Young Rosenblatt, introduced Ertle. Murray is supposed to have told the audience that among them is the son of Cantor Rosenblatt. Ertle is alleged to have risen, accepted the introduction and sang a song or two.

Magistrate Dodge discharged complaint against Murray. Ertle's hearing will be held Friday.

R-K-O Records

Chicago, Sept. 10.

Biggest opening business in history was done at the State-Lake here and the Palace at Milwaukee, Wis., Saturday.

Attraction at the State-Lake was "Street Girl" (R-K-O), which opened Saturday with good ballyhoo. Jack Dempsey was the draw at Milwaukee.

Kramer Tells Lew Pollack To Get Off Palace Stage

Chicago, Sept. 10.

During the act of Lew Pollack and Henry Dunn at the Palace Saturday night, Dave Kramer walked out on the stage and remarked:

"All right, get off. You've been on long enough."

Pollack sat tongue-tied, unable to make a comeback. A heated argument followed backstage in which Jack Boyle, Kramer's partner, tried to apologize, but made no headway.

First time anything like this has happened at the Palace.

Bankruptcy Petitions

Modern Music Shop, Inc., liabilities $21,717, assets (nominal) $25,690.

ACT BETWEEN TWO CIRCUITS OVER "SPOT"

It was undetermined yesterday whether the Three Swifts would open today (Wednesday) for Keith's at the Kenmore or Friday for Loew's at the Capitol.

Keith's went to the V. M. A. in an effort to hold the act to its contract for the Kenmore, while Loew's and the act claimed the Keith contract was nullified when the Keith booking office rescinded a promise of spot.

The Swifts were booked for three weeks with Keitth's, opening the current last half at the Kenmore and following at the Palace. They claim that when signing contracts tdey were verbally promised the No. 4 position at the Palace. Soon after they were notified that the Palace bill had been re-arranged and the spot could not be guaranteed.

In the belief that that automatically cancelled the Keith contracts, the act signed with Loew's for the Capitol.

Contention of Keith's was that no promise of spot went with the Kenmore booking, therefore the contract for that date is binding.

Should the act be held to open at the Kenmore today, it cannot play the Friday-opening Capitol.

Controversy over the Palace and alleged promises is a separate matter to be straightened out also.

F. & M. Unit Whole Show

Fanchon & Marco's "Gobs of Joy" Idea, will replace the regular vaude bill at Loew's State, New York, week Sept. 14.

Unit takes the place of the usual five acts.

ONE-MAN STOCK

Los Angeles, Sept. 10.

Jack Benny, who is almost a one-man stock company at the local Orpheum, is again holding over.

This is his umpteen date at the de luxe vaude stand.

R-K-O LEASES IN IOWA

Chicago, Sept. 10.

Iowa theatre at Cedar Rapids, Ia., has been leased for 20 years by R-K-O. The house had previously been R-K-O-booked.

"Chink Show Boat"

Keith's has booked a turn styled the "Chinese Show Boat."

It's giving a New York kowtow at the Hamilton, Sept. 14.

Boston Territory in Bad Way for Vaude Acts Now; Starvation Salaries Paid

Boston, Sept. 10.

Four days of one-night stands, to be played in six days, with jumps of from 50 to 200 miles between them; $6 a night on single dates and pay your own fares; 60 bucks (less commish) for teams for seven days in town.

All contributing to make Boston the best town in the country right now for vaude acts to steer clear of, unless going there with bookings on the dotted line.

Fairly accurate estimate is that the number of acts in town at the present time is between 50 and 75, fluctuating up or down daily. Most are here because they can't get out. One good date would turn the trick but try and get it.

Conditions here for the vaude actor seem to be worse than in years. The talkers ruined most of what remained of the vaude booking business. What is left now is light pickings for bookers as well as acts.

Keith's Boston office, operated locally under supervision from New York, says that it isn't complaining, but it could if it wanted to and no one would condemn it for crying. Keith's is booking about everything booked here.

Everything Low

Low salaries for acts, some far lower than can be imagined, might be the only means of keeping a booking office open in Boston. If expenses are not made with the theatres, they must come from the acts.

The acts are paid off at the office, not the theatres. Some say they wouldn't take it that way if they didn't need it.

While the bus and car racket is another. Jumps must be made in cars owned or leased by the booking office or its people. Railroads are out. Office claims it would be impossible to get the acts to the distant one-nighters any other way than intact, in the same machine. No saving, as regular r.r. fares are charged. Dates without fares are life-savers, but few of them.

The regular Keith and Keith-booked circuit outside of the Boston string forbids acts to travel by auto. The reverse here. In the summer heat, not so nice.

Acts idle and acts stranded. At best two or three days a week to go around for the average. Tough.

Pick your spots but don't pick Boston. Unless you have a wad to keep you going.

This, the bookers will say, is going to make it difficult for them to get acts to come to Boston. Just as difficult, perhaps, as it is for acts to find salaries when they get here.

There are other ways to get acts into Boston. Let the bookers try that.

MAX HART OKE

Max Hart came back from Lake Placid to Broadway Monday, ready to do his agenting business on high.

Looking and feeling 100% as of yore, Max stuck a dent into the report that the stock market had temporarily set him back, financially or physically.

SHORTS IN BROOKLYN

Shorts made at the Warner studio in Brooklyn include Burns and Allen, Josef Kallini, Ruth Etting, Will Aubrey and a sketch, "Dead or Alive," by Russell Crouse.

Sketch played by Hugh O'Connell, Irene Shirley, Granville Bates, Harry L. Beck, William Shelley, Milton Singer and Lex. B. Luce. Arthur Hurley directed.

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER
CHICAGO OFFICE
600 WOODS THEATRE B'LD'G
JOHNNY JONES
IN CHARGE

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES
CONSISTENT, EFFICIENT SERVICE SINCE 1913
The Fally Markus Vaudeville Agency
Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway
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CORA GREEN
R-K-O Circuit 1929-30

FRANKENBERG'S JUVENILES
En Route Butterfield Circuit
Direction GUY PERKINS

RADIO-KEITH-ORPHEUM
CIRCUIT OF THEATRES
Vaudeville Exchange
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R-K-O PRODUCTIONS, INC.
Producers and Distributors of
RADIO PICTURES
Launching an Era of Electrical Entertainment
1560 Broadway
NEW YORK CITY

Many Thanks To BEN THAU For Placing
(FLOYD) (EDDIE)
CHRISTY and NELSON
ON THE INAUGURAL BILL TO OPEN
LOEW'S KINGS THEATRE
(BROOKLYN)
ALSO WANT TO EXPRESS OUR APPRECIATION TO J. H. LUBIN AND MARVIN SCHENCK FOR PAST FAVORS
PERSONAL MANAGEMENT: MANDEL & PEYSER R-K-O: ROSE & MANWARING

PALACE

(St. Vaude)

Hard to get steamed up on this layout although it would be difficult to put the index finger on anything conspicuously wrong. It's the blend, rather than the quality.

Opens with Bert Nelson and his pet lioness, "Princess Pat." Human interest and novelty is in that cage with the big cat and her young, nice-looking boss. It's vaudeville and sure-click.

Byron and Willis, hoofers, waste no time. They dance on and get right down to their exercises. These include some super-intricate variations of taps, nip-ups, Russian calisthenics and anklemania. Their solo efforts stand out, but are nicely topped by a joint gag routine of two pigeon-toed boys doing a Charleston.

Solly Ward's time-frayed sketch, "Off To Maine" sharply slowed the shows' pace in the trey. Given 10 minutes to ingratiate himself, the dialectician managed to bring the tempo back somewhere near a trot. But with Lottice Howell, class soprano, spotted next, the first half boiled down to the Horace Heidt band, which closed intermission. They were the meat of the first section, which included five acts.

In the sequel the running order was Yates and Hawley, Molly Picon, Jans and Whalen and Serge Flash. Too much singing. Yates and Hawley although faintly facetious are essentially straight singers and should never have been booked on the same bill with Miss Howell. Molly Picon is a singing comedienne.

Those soaring high notes of Miss Howell's cinched her success. It is difficult to estimate the psychological handicaps of position, but indubitably Miss Howell was in a bad spot. Following Solly Ward's rather forced squeezing of old rinds the audience, exhausted by mugging, needed something light and gay and it does require a definite mental pitch to accept a lyric soprano properly.

Still no question that she clicked or that the Howellian manner is genuine swank. With such a voice and with a figure not hard to contemplate, she ought to interest production scouts.

Molly Picon made her speech too soon, which handicapped one of R-K-O's blue-clad aisle pilots, who had flowers to deliver and no opportunity to get them over the trench.

Two of the numbers were new, Miss Picon announced. "Tempermental Tillie," a Hollywood folk song, and "Yiddish Blues," an East Side wife's lament. They were the strength of her turn. An encore number, 'Smartie" has nothing and is minus even a grin, so will probably be forgotten. It can be repeated anew that Miss Picon is an artist. And that adjective consummate goes with the label.

When last reviewed as a new act, Yates and Lawley were doing their stuff in a presentation at the Rivoli. They have a neat style and are consistently agreeable although, as hinted, their edge was dulled by the booker's misfire.

Serge Flash is a stick and rubber ball juggler who accomplishes things which seem to defy the commonly accepted laws of nature and gravity. He succeeded in retaining for himself a considerable portion of the main floor.

Previously Jans and Whalen had brought the laugh-famished gathering their first real work-out. Harry and Harold were in rare fettle and pummelled their way to a clean k.o. They remain keen, bright and nifty entertainers, and perhaps a little more so.

By a process of elimination, comment now arrives at the Horace Heidt mob, discoverers of new ways to eliminate stage waits and otherwise maintain a band act at the neck-wrenching speed.

On a basis of the newspaper formula: "Tell your story in the first paragraph," they should be at the top of this review for they are the big news of vaudeville and of the current Palace bill.

That they have punctured that target core was attested by the reception they received when the name flashed. Remarkable for a new and until last week entirely unknown aggregation to get such a tribute.

New York is slowly getting acquainted with the heretofore-repulsive idea that other parts of the country can and do have superior orders of showmanship.

Land.

LINCOLN SQ.

(Vaudfilm)

All diluted ginger-ale in the punchless five-act vaude layout at this house. And the folks drank it without ice. Rain and heat failed to deter them. Trouble with the show was lack of comedy and tempo.

No points scored by the first act. Ed and Lee Travers in hand to hand acrobatics, with ankle lift for one flash. They do roller skate glide. Hand to hand routine features leap to balance over obstacles.

Deucer missed likewise. Farrell and Chadwick, colored man and woman, the latter singing songs written by the pianist. Nicely applauded, but no sparkle or bam!

Al H Wilson pinch hit in a single for Jerome and Ryan. Ryan's mother ill in Massachusetts requiring his presence there. Wilson chirped lullabies and comedy hoke songs, using dialect. Handled a phony mandolin and chattered, employing well used gags, but getting response from this clientele.

St. Clair and Sinclair in the No. 4 spot. Fellow and girl in old time habiliment of 1880. Silly giggle version for comedy. Girl always on the make. Fellow invites her to apartment and she goes into outraged innocence wrangle. Dull, crispless material.

Wind-up Dunn and West Revue (New Acts). Plenty of speed, but little artistry and poor dressing. Fair applause.

"Last of Mrs. Cheney" (M-G-M) feature.

STATE-LAKE

(Vaudfilm)

Chicago, Sept. 7.

With bill here this week boasting more names than a Spaniard, house had 'em lined up along the sidewalk at nine in morning. "Street Girl" (R-K-O) here, and at 11 Estelle Taylor cut the silken cord which parted the curtains, permitting the screening of picture, and made a spiel. Baclanova told the folks she was about to become an American citizen. Faith Fay, the femme who a couple of weeks ago was spotted by the cops for walking along the roof ledge of the Lakeside theatre here, was perched up on a platform built on the house sign; and is posted to remain there during the entire run of "Street Girl."

Baclanova, next to closing, practically repeated her Palace performance, except that on her former trial, a cold ruined the turn. Today, her pipes were in good shape again, and she warbled three numbers besides saying her piece. Why doesn't she do a Russian tune? Audience here expected it.

Large and Morgner, one-legged acrobats, closed, and over big with their novel hand-to-hand routine. They've added an extra jump before the finale, and it isn't so good.

Opening were the Cyclone Steppers, six boys and a girl, with dance bits which lean too heavily to taps. Act is clean-cut and moves fast enough to entertain.

Loos Bros. followed, got acquainted easily and drew great returns with a harmonizing turn. The tunes were good and appropriate, with a satisfying dose of comedy.

Jimmy Allard and Co. have a crazy sort of skit with a crazy sort of humor that gave the crowd here a lot of fun. Movement is broken now and then to space a dance and a couple of songs, but everything pleased.

Remarkable this week is that while house has not one outstanding vaude act, bill is unusually entertaining. Every act held up. Bills like this will always satisfy here and will bring them back.

Doop.

58TH ST.

(Vaudfilm)

So far the Saturday starting of new vaudfilm shows at this house hasn't meant much at the b.o. The folks for some reason in that sector just don't care about going to the 58th on a warm afternoon.

Got to wave the palm at this place for William Gilroy, the house organist who usually gets a punch into his tall singing. But that bunch last Saturday couldn't be coaxed.

Bill trotted out a young man, apparently a boy of the section, who piped a ballad in a boyish soprano and that made the organ session more of a success.

Vaude started with the Woodland Fantasy, contortionist with scenic act. Then the name of Allan Shayne was flashed. Out walked a man with a guitar and announced that he was Will Aubrey but Shayne was a good man, too.

This same Aubrey won his vaude spurs in the west. He is a splendid entertainer, yodeling a bit and then into straight piping. Sings well and knows how to sell his numbers. Injects a color and does a little imitating, a trombone bit diversifying his routine.

Mercedes and Mlle Stantone still novel and still mystifying the way the girl calls the selections and plays the tunes on the piano. Here Mercedes, working in the audience, held up a little boy and urged him to ask for his selection. The boyish voice piped "Play Sonny Boy." Hearty laughter followed. Idea for plant?

Lytell and Fant dished up the first worthwhile comedy and their dancing and musical nonsensicalities also proved entertaining. In closing position was Florence Richardson and her band.

Not any novelty to speak of with a few specialties to vary the orchestral playing. Miss Richardson, featured, does nothing as a standout, her violin solo being but agreeably mild.

On the screen, "The Greene Murder Case" (Par talker). *Mark.*

IMPERIAL

(Montreal)

Montreal, Sept. 4.

This is the only vaudeville house in Montreal, a city of over a million. For years the house staggered along in the red under different policies, straight pictures, combination, straight vaudeville, an attempt at a big time revival, and once a half-hearted try with stage shows of the pre-war vintage.

House was formerly Keith-Albee operated, later going under the R-K-O regime, and now jointly owned by Canadian Famous Players and R-K-O. Since its operation under FP the house has taken a noticeable hold again. Though continuing with five acts of small time Keith vaudeville, the grosses are consistently strong and improving, in a large measure due to the pictures now available.

Famous Players in Canada, having the largest and newest houses in the country, also have the film buying monopoly. In this city the Capitol, Palace and Loew's would split the best film products, leaving the Imperial with only independent pictures to pick from.

The town is wise to picture values and the independent makeshifts never fooled anybody. Now Famous Players includes the Imperial for some of the major films, though still sending the cream of the pictures to the other three houses, the Palace mainly.

Though the only vaude house, the Imperial is still far from doing capacity. It can be built up, should the film bookings continue at least on a par with those of the past few weeks. Little can be counted on from the vaude end, with name acts rare and the usual vaude fare enticing an audience which is fading more rapidly with each successive season.

Walter Hiers, plugged as a film celebrity, stage headliner this week. Name didn't mean much and act failed to impress excepting mildly in some spots. Hiers talks too fast with gags mostly going cold. Chatter about the show people in Hollywood is a good idea, something on the style of the patter Eddie Cantor brought back with him from Los Angeles a couple of seasons ago, but has no laughs.

Aside from Hiers, conventional dance flash, "Dance Vanities," one low comedian, Stan Stanley, operating amongst the audience, "That Charm Quartet," four girls with indifferent vocal ability, and clown, Pepito, to close.

Picture was a talker, "Whirl of Life" (Par), with Richard Dix as a name draw.

Grand Opera House

(Vaudfilm)

One of the last of the independent vaudfilm houses left in the met district, it caters to a rough and rowdy lower west side mob who like their gags dirty with double entendre unnecessary.

Sensuous dancing is dessert here. As dished up in the hip-weaving motions of Pepita Granados, who, when she discovered their fondness for it, added a few extra shakes, it was devoured. Pepita received a full share of come hither birdies and whistles issued from the lips of the loving male members of the audience.

The Zelias Sisters doing their acrobatic gymnastics on twin horizontal bars opened and made it short and snappy. Five minutes was all this act needed to make good.

Adams and Gould (New Acts) deuced for floppo. Dixon, Hoier and Co., recently on the Loew time, trey, but couldn't seem to get going. Dixon used to make them chuckle while performing in the circuit houses, but barely drew a giggle here. All gags fell flat or aeroplaned and the plot of the down-and-outer trying to make a good impression before his sweetie's dad by posing as a Wall Street genius was completely side-stepped. Crossfire came and went unnoticed, with barely a smattering of applause greeting the final curtain.

Jim and Mary Hawkins next, and Jim's impersonation of a drunken, blubbering, lummox husband drew laughs.

U's "Love Trap," feature flicker. Pathe silent news.

125th ST.

(Vaudfilm)

Well routined show for first half for type of house with no particularly punchy standouts save a brace of dancing comics, Miller and Peterson, in next to shut. Two clever boys who enhanced their hoofing abilities with grotesque make-up and amusing chatter. They went big.

Walter Clinton and his Invaders, 10-piece band, officiated as stage band, with pit boys out, playing for the acts and soloing now and then to happy results. Walt also m. c.'d on occasion and did nicely with the assignment.

Clinton and Band set the pace with a snappy selection for opener, giving way to the Vassar Trio for a fast session of lively entertainment that clicked.

Goodwin and Rash, male two-some, followed with a line of comedy and warbling that registered and after tossing off their regular stuff remained overtime for some clowning with Clinton and band which the mob ate up.

Lila Campos, singing comedienne, held her own in next niche with a routine of vocals handled with a comedy delivery that got them from opening to go off.

Miller and Peterson followed with their hoofing plus comedy makeup and talk and stopped the show. These boys have improved plenty since last around, successfully getting away from a straight dance routine for the happy mixture they now project.

"The Chairful Revue," sextette of precision dancers, closed with an acceptable series of ensembles and with the stair dance finish the standout of the act.

"The Greene Murder Case" (Par) screen feature.

LOEW'S MET

(Vaudfilm)

Well balanced, fast playing show for current week in Brooklyn. Four acts dividing honors with "Evangeline" on screen. Good attendance Monday night but plenty of unfilled seats. Indian summer beach weather responsible of course and all the locals taking it on the chin plenty.

Lucas and Lillian, mixed team of equilibrists, satisfied as opener, balancing and adagio postures with the girl, attractive and clad in a revealing bathing suit, with male partner garbed as life saver, perfect strong man specimen. The stunts are good, handled well and provides a class opener or closer.

Will J. Ward got over with pianolog and gags with considerable support from the audience, which offered no resistance to being inveigled into a saengerbund on the chorus of his numbers. Audience angle set Ward pretty.

"The Monologist," comedy skit employing four men and women, Whizbanged for comedy honors. It's another of those interruption acts with most of the players in auditorium, but packs any number of bellies which this mob went for and others will.

Jack Sidney's Frolickers provided the class wallop in closer with a night clubesque revue enlisting 20 players, including 10-piece male orchestra. Sidney clowns through amiably as m.c. and baton wielder. He has surrounded himself with clever specialists, mostly dancers and mostly girls, the latter clicking on looks, form and ability.

Spacing the instrumentals is a corking jazz toe by Veronica, clown balancing by Lacellese Brothers and two nifty hoofing specialists by Frank King and brother, not to overlook the pip contortion dance by Mae Martin. Act has plenty of diversity. Music combo know their stuff and in presentation and dressing as well as fast and acceptable entertainment, it's there.

"Evangeline" (UA) followed.

HAMILTON

(Vaudfilm)

Plenty of hoofing on the first half layout here with Billy Bachelor in trey and Herbert Clifton, satirist of femme types, in follow up finishing neck and neck for comedy honors. Well laid out show and a sell out Saturday night, the twilight downpour helping attendance.

Miss Gracie and Boy Friends, the latter a male foursome, sang and hoofed their way to favor. Miss Gracie is a dancer of diminutive type with plenty of personality and stepping ability with the boys also there in the dance division and a great back up for the act.

Lauren and La Dare, mixed team, got over neatly with a musical offering having the girl at accordeon and man alternating between clarinet and sax. A semblance of comedy packed in the delivery also helped.

Billy Bachelor and Co. followed and mopped up with knockabout hokum. Bachelor's low comedy tickled aplenty and Helen Carroll, supporting, cracked over a tap that was nobody's business. A sister team registered in harmony numbers and a male dancer rounded out the support. This act is fast and has every thing vaude audiences go for.

Herbert Clifton was another panic in next to shut with his femme travesties. Clifton differentiates from the routine female impersonator by gagging his types and cracking basso over the falsetto for laughs and gets them. He sent over three numbers assisted in closer by a youth of splendid voice and with the act ringing the bell.

Longton and Du For, mixed team, flanked by two others, closed with a colorful dance flash. Du For's corkscrew dance a la George M. Cohan, but not labelled an imitation, went over for a bang as did the new twist adagio apache by Longton, Du For and the supporting male dancer.

"The Greene Murder Case" (Par) on screen.

PALACE

(St. Vaude)

Chicago, Sept. 7.

In framing a vaude show from the east for a house in the west, these are some of the things to be remembered:

1. There has been too much smut coming into the west from eastern acts. It is not wanted by the audiences, and it is distinctly repulsive to most customers.

2. Fill-in bookings made from Chicago should not be conflicted by eastern bookings when plenty of advance notice was given.

3. A bill in any straight vaude house should not be without a drawing act.

4. There has been so much similarity among acts on the same bill in both Keith-booked houses here that acts have been forced to remark about it to alibi their duplication.

5. Watch out for acts framed exclusively for the Palace, New York. They die on their feet elsewhere.

Although some of this advice may be so obvious as to seem idiotic, all of it is justified by actual conditions.

The current Palace bill is without a draw. Ted Fio-Rito, with a local band of some prominence, is strictly a sub-headliner. He is headlined this week. There are three tenors singing ballads on this bill. There are two song writers who parade their past song hits for applause. The Lew Pollack-Henry Dunn act is framed for a so-called wise audience, and it won't find it outside of Times Square.

The bill as a whole flopped because of duplication. It drew less than a half house because there was nothing in it that anyone should come downtown to see.

It is suggested that the New York office pay particular attention to the Palace gross this week and be governed accordingly.

Show opened in "one" with Le Van and Bernie, male tap and acrobatic dance team with talented dogs but no talent for comedy. Unfortunately, they tried lots of comedy, and all of it flopped. Hoofing clicked.

Colleano Family, three girls and three men in a clever mixture of dance and springboard acrobatics, were second and brightened the bill as long as they stayed. Maurice Colleano is a tumbler of exceptional ability and has a knack for humor.

The Ted Fio-Rito orchestra, third, is from the Edgewater Beach hotel, known pretty well locally through radio. There are 14 men under direction of Fio-Rito, all good musicians and some with vocal ability. Featured in songs is Dusty Rhodes, who has a fair voice and a fine manner of putting himself over. Fio-Rito had his inning in a pianolog series of his past compositions, and it would have been fine had he been the only one on the same bill to do it.

Hal Nieman, tramp comic with a pansy-like monolog, sailed along oke in fourth position although his act was known to many in the house. He has had quite a few recent bookings around here—almost too many to justify so early a repeat. Even though his applause was heavy it was just another opportunity for anybody to pull that familiar crack about vaude's "same old acts."

Lew Pollack and Henry Dunn almost flopped in fifth spot because their act is too eastern, too blue in spots, entirely out of tune with a midwesterner's vaude tastes. Pollack is at the piano, playing his song hits and Henry Dunn is one of the three tenors on the program. Alice and Doris Weaver assist them with song and dance. A song with special lyrics as sung by one of the girls for opening is so leeringly suggestive it didn't draw one laugh. After several minutes of tough sledding the act devoted itself to a couple of rows of music publishers in the house. Nix.

The show was dead when John Steel, another of the three tenors and the best of the lot, stepped on in the sixth. Steel help up well but didn't score his usual hit. Not his fault.

Dave Kramer and Jack Boyle played in next-to-closing to a flock of walkouts. The veteran vaude combination of blackface comic and refined white straight couldn't save themselves, although those who stuck enjoyed them. The Kitayamas, Jap equilibrist assisted by a girl, closed amid a rush for the exits and cut it short.

Two rows of Ike Rose's midgets were in the house, probably heartily welcomed as seat-fillers.

Just about the year's worst bill, and ironically relied upon to start the new R-K-O vaude season with a bang. *Bing.*

ORPHEUM

(Formerly Pantages)

(St. Vaude)

San Francisco, Sept. 7.

Ted Lewis bowed the old Orpheum out of its former home in O'Farrell street, and Friday night bowed the new RKO Orpheum into its new domicile, the former Fin-

(Continued on page 49)

CAPITOL

("Atop of New York"—Unit)

New York, Sept. 6.

Stage show at the Capitol this week can stand up with anything of its kind on Broadway. It bows both ways in reaching a happy medium between the classy Roxy and jazzy Paramount, and lands both ways besides. Strong support for the silent feature, "Our Modern Maidens" (M-G).

At this stage of the presentation business, with all band shows looking so much alike, one that stands out as this one current at the Capitol does, becomes notable. It's not usual for every specialty effort to register as they all did here, nor for every one to deserve it.

Walt Roesner is getting fortunate support in his return week. The returning m. c. reached the heights with the rest of them, repaying a good reception with a good performance.

Getaway in front of a special black spangled drop, before which Allan Rogers, tenor, explains that subsequent action will take place in a New York penthouse apartment. The roof idea gives much play to the imagination, and the Capitol's set designers made the most of it.

Full stage section begins with the ballet in a song and dance to "Walking With Susie," girl and boy routine with half the girls in full dress and canes. The number from "Movietone Follies" gets a solid plug.

Tommy Wonder, the show stopping kid dancer, was forced into half a dozen gag bows before they let him off. This is the same boy who was steered into a vaude unit some time ago as many others are steered, and it led to nowhere. With another wham immediately following—Ormonde Sisters (3), one of the finest girl dancing acts on the picture house stage.

Rogers served as introducer and conductor up to this point, building up to Roesner's entrance. A number called "Odds and Ends," having five or six musicians play different songs separately and then together, with the rest weaving them, was Roesner's opening with the band, and strong. Done before, about a year or so ago. it must be Walt's favorite.

For laughs get the funny nance bit by the band pianist, and the drummer with the spangled sticks.

Wilton Crawley, colored presentation single from the west, delivered the final and hardest wallop with his clarinet, dancing and pantomine. Crawley is an unusual worker, due to rival "Jazzlips" Richardson and "Snakehips" in Broadway favor. If a colored show is planned, Crawley should be in it.

Pajama number by the girls, involving a mild strip change, was ushered in by a comedy bit from six members of the band. They did their burlesque ballet stuff as usual, getting the usual laughs.

"Atop of New York" is fast and colorful. It's going to look and land just as well in the neighborhoods.

Overture, conducted by Bunchuk, an arrangement of Russian tunes and entitled "The Glory of Russia." Just a lot of noise. Three large bells, each with an individual operator, represented chimes and provided the flash that sold the overture.

Business heavy Friday night.

Bige.

LOEW'S STATE

("Drapes"—Unit)

Los Angeles, Sept. 5.

Fair enough unit headed by Gene Morgan, in here for four weeks, and Frank Melino Co. Week ought to stand up on the strength of "Imagine My Embarrassment" (Fox), which is "Why Leave Home?" based on "The Cradle Snatchers." Fox theatre division has switched the title along the Coast. Whether it's a cross-country permanent change isn't known. Between the picture and the show the house indicates between $25,000 and $30,000 for the week. That's under the recent fast pace, but all right on this corner. Usual sound news (Fox) and a "Gang" dialog comedy fill out.

Stage end is running 40 minutes. Morgan having his troubles getting matinee laughs. With most of the women and kids absent on the night shows maybe the m. c. will pick up. He's using doubled-edged gags, not offensively, but the ladies of L. A. didn't go for 'em Thursday afternoon. Morgan is not new in this territory. He's still doing his shuffle, the same one he did in his Warner short, and using a "plant" in the Frank Fay vein. Also employing gun shots as a laugh provoker, which isn't necessarily hilarious to the women and youngsters in a picture house.

Main production punches consist of a changing color number in "two," the 24 girls being in double line while the front and wing lamps change shades on them as they kick. "St. Louis Blues" tops off, girls starting prancing to "Rhapsody in Blue," then switching into the low-down tune which picks up the rhythm for a tap routine finale. Meanwhile, Melino and a mixed couple (side remarked as his brother and sister) do well for themselves in their specialty. Tumbling of the two men is the strength. More speed in reaching these wallops would help. Dorothy Kelly is credited as vocally leading two numbers.

Opening flash drew applause here by making the title authentic in having 12 of the girls in turbans with streamers therefrom ranging up to the flies. As usual, the show is heavier on the scenic than talent end, but that formula satisfies here.

Morgan may be holding back with those future weeks in view. And always the chance he'll find the going easier as the hour grows later. During the afternoon he's just ambling on and off, saying about anything that comes into his mind, and taking a polite, if quick, poke at a brother m. c. by name.

Sid.

LOEW'S LEXINGTON

New York, Sept. 9.

This all sound house, off the beaten path of Broadway, was doing a thriving trade Monday night at the second show. Considering it was a typical New York hot evening and with the Lexington not able to boast of a cooling system, or anything like it, the near capacity biz certainly meant something.

Before discarding vaude for straight sound, this spot housed opera at one time or another, leaving the acustics in the house perfect for sound and particularly dialog reception. Size of the theatre is considerable with about 2,500 seats comfortably distributed and plus two upper decks.

Three splits a week here with second or third run pictures, depending doubtless on what the house can get.

On this program "Dr. Fu Manchu" (Par), with a new Sennett comedy, "The Barber's Daughter," sub-billed. A nine clip newsreel from M-G-M, silent, and four Fox Movietone shots, including a flash of Bernard Shaw discoursing pleasantly on sea bathing.

The only sign of life at the Lexington is the organ specialty, handled by Marsh McCurdy, formerly at the Capitol. His console grinding, while capable enough, is just matter of fact and of little importance the way presented.

Accompanying song slides on the screen might be an idea for McCurdy. This audience appeared the type that wouldn't mind going in for vocal exercises, if initiated properly.

5TH AVE.

("Jazz Buccaneers"—Unit)

Seattle, Sept. 3.

Fifth Avenue theatre has only stage presentation shows in town and only stage opposition at this time is Orpheum and Pantages. Featured organist and stage band under helm of Max Bradfield augment stage show giving lots of personality to this house.

Current Fanchon and Marco idea is "Jazz Buccaneers." Picture is "Imagine My Embarrassment," much along the line of "The Cradle Snatchers." News shots include Fox Movietone of Zeppelin landing in Los Angeles. Manager Jim Clemmer had the Zep pictures rushed up by airplane and shown 30 hours after the landing. Pictures not clear, but good stunt.

Tricks rule this stage unit show. Girls in line make rough acting pirates with grace and charm in their routine. Never did pirate ship have such gay gang or more color and music. Languid music by Bradfield's pets turns into lively lilts, when it becomes "Yo ho, and a bottle of rum" with Helen Warner as pirate leader. Gals gay in true and free pirate spirit. Real routine and splendidly executed by these girls. Eddie Ray does intricate toe dancing and leaping. Tricks that go over.

Bradfield is pirate in makeup that is a kick. Then Charley Brugge, comic frog, does some upside down banjoing and dance cut-ups that click. More tricks here.

Gals do cutlass dance with lots of color. Dainty and lithe Le Petite Marie, known for her contortion dancing, is sprightly and as bright as her blonde hair, in her dance number. The pirates take her prisoner, and she revolves to top of stage hanging to a rope with her teeth.

Helen Warner sings blues so very blue with a voice as big as she is —and weepy.

Harry Jolson, in blackface, does some clever dialog with Bradfield and sings a couple of mammy and blues songs, winding up with "Sadie Green."

Finale brings Emilie and Romaine into the spot. This couple do nearly all their work in the air, with some few ballet steps. Full of difficult feats, acrobatic and adagio. Perform with rhythm and pull some thrills that got surefire applause out front. Discarding the plastique blue used at their last appearance here, their personalities showed to advantage.

Trepp.

LOEW'S PARADISE

New York, Sept. 7.

New entrant among metropolitan class theatres is Loew's Paradise, at 188th street and the Concourse, Bronx, called the finest example of the modern "atmospheric" theatre in the country. House seats 4,000 (3,866 exactly) and will offer the same company's Capitol theatre type of entertainment, Dave Schooler being shifted uptown from the Broadway stand.

Theatre was designed by John Eberson, the architect, and embodies his most advanced ideas of decoration and plan, Eberson being the originator of the "atmosphere" motif in theatre building.

Theatre and location were early projects of Paramount, which started the operation. An understanding between Paramount and the Loew interests at the time halted the carrying out of the scheme and ultimately the whole enterprise was assumed by Loew's, which carries it to conclusion.

Most interesting angle of the house is its design, upon which Eberson spent a full year of planning and which represents the last word in the type, startling departure from orthodox playhouse plan.

Auditorium is in two levels, orchestra and balcony, eliminating the mezzanine. Roof is tunnel-like in its arch and widening toward the back to accommodate sound diffusion. Colored a deep night-sky blue with light points representing stars shining through and a moving cloud effect when audience is assembled.

Startling feature is that the whole composition is designed to create an illusion of being seated in an Italian garden or plaze meant for public assemblage. To that end both sides are elaborately decorated with windows, niches, alcoves, arches and statuary in great profusion, no two opposite details being duplicates, and each one copied from an actual old world original. One recess is reproduced from the Vatican, another is taken from a Roman relic; another from a Venetian palace and so on, the whole work being in what architects call "correct classical" style.

Entrance into the theatre is through three separate enclosures. Entrance facing the street has the effect of an al fresco space, the walls being the surrounding buildings, one a cloister-like front of pillared balcony. Intervening room has a warmer feelng, obtained by the use of decorative wood in walls and ceiling and the third graduation is the foyer designed to accommodate the waiting people.

The architect has spread himself here. Seeking what he calls a "warm and intimate" feeling, he has worked out an intricate scheme in the Italian baroche' style, done in elaborate pattern, glowing color scheme being in rich red and old wood tones, varied by graceful scroll work in balcony railings and other details. Effect is distinctly rich and by reason of the broken surfaces even this large space takes on the desired air of cheerful intimacy. Novelty lighting fixtures enter into the same scheme. For the opening house was over-illuminated, but plan is to re-lamp the lobby later to a quiet tone more appropriate to the architect's aim.

Mr. Eberson discussed his ideas in a tour of the new house during the first performance. "Theatre architecture," he said, "calls for a blending of the artist and the showman. What I have here sought to do is to lead the theatre-goer by stages from the reality of the street to the illusion of the theatre.

"We enter through a space that is still outdoors, thence into a room that has about it pleasant and home-like atmosphere. Next we go perhaps for a wait into a room of arresting beauty, but still a room of intimacy and cordiality.

"Finally we reach the theatre itself, the leading feature of which is a quiet, peaceful sky, cue for the mood that the visitor desires and the theatre man seeks to promote for the favorable reception of his entertainment. When the stage itself is out of the picture for a time, the lights are up and the patron's attention may wander, I hope pleasantly, upon the agreeable details of the surroundings, to which end we have supplied an abundance of decoration in the flanking walls.

"All of this may be summed up in the aim of the artist to sway his subject (the theatre patron here) to an appropriate feeling of quiet comfort but always by subtle means and with skilfull indirection; first by promoting his mood and then by holding it."

The ladies' room is in the French manner, dainty and graceful, while the men's room is done in the heavier, sturdier English style, each room at a glance revealing its character and use.

House staff comprises J. De Rosa, manager, Don Albert, conductor of symphony orchestra; Harold Ramsay at the organ, Louis K. Sidney in charge of production; George Costello, chief electrician. Scale of prices from 25 cents before 1 o'clock to $1 for loges (front of balcony) Saturday and holiday evenings. Week-day evenings scale runs 50 cents throughout house and 65 cents for loges.

Bill for the opening week starting Saturday had Schooler and the Paradise Serenaders (stage band), Ritz Bros., Stone-Vernon Four, Karavieff, Aileen Clark and the Chester Hale girls. Feature was "Mysterious Dr. Fu Manchu."

Opening performance was a civic event with Borough President Bruckner and other Bronx notables present.

CHICAGO

Chicago, Sept. 6.

The Loop this week is getting its first real look at Frankie Masters, an m. c. believed by many local showmen to be the best in Chicago. Regularly Masters does his stuff at the B. & K. Tivoli on the south side, where his following is large.

In his first downtown appearance Friday Masters displayed poise, fine appearance, good singing voice and a talent for light humor. He is equal to and worth any downtown house in the country.

The presentation, "Cheerio," was produced locally by Paul Oscard and Leopold Spitalny. In production and talent it is of better than normal merit. It marked the first picture house appearance of Al Trahan, who with Ladie Marie Duval, has been drawing belly laughs in the better vaude stands. Trahan sits at the piano, playing much of everything without playing much of anything, and his partner is as dignified as possible until she wipes up the stage with her boy friend in a hot necking finale. Much heavy clowning and very little music. The act was a heavy laugh-getter here and would be the same in any picture house.

Boyd Senter, jazz clarinetist, also scored big with an act familiar to the town but clicking as strong as ever on its merit. Senter features "St. Louis Blues" on his bejewelled instrument, making it hot. In addition he does a pop with a pipe sax and finishes by playing various instruments borrowed from the house band.

Remaining act, the opener, was Kirtley and Rankin, boy and girl, with eccentric dance routine that start a show effectively without being any showstopper. Best is their closing bit, a unity number done with their feet chained together.

Presentation opened with Masters suspended in midair, beside a large clown face, singing an introductory lyric, assisted by the 12-girl ballet in song and dance. Next was a novelty band number, with the love chorus sung in various stages of disgust and ecstasy by some of the boys. Well handled. Mid-show production was based on a symphonic arrangement of "Pagan Love Song" by the band, and carried in presentation by an Hawaiian set on the back platform and a hula number by the ballet. For a finish Masters hauled out his guitar and crooned the song to the gals as they grouped around him. Neatly staged.

Presentation finale brought the ballet out with backs to the audience, with large clown faces attached to their rears. Quick turnaround revealed the girls in silver jazz costumes and they finished with appropriate routine.

In the pit H. Leopold Spitalny directed a set of Mendelssohn melodies for the overture, handled with the usual finesse of the best theatre orchestra in town. Solo was taken by Rudolph Wagner, pianist, who besides working in the pit is of concert experience.

Feature, "Speedway" (M-G-M). Par sound news and M-G-M silent, completed.

Holdouts for the first show, Friday.

Bing.

STANLEY

(Not Wired)

New York, Sept. 9.

Sticky weather on a night that followed a day of intermittent rainfall found this daily unwired grind with but few seats bare of customers, despite the slow, gloomy bill was 85% of the accepted formula for an arty.

Customers on this trip were mostly out-of-towners, tourists, native migrants and suburban shoppers, nearly all of whom looked as gray as the program itself—or it may only have been skepticism aroused over the two-bit admission to a Broadway film house.

There was one laugh in the whole caboodle and from a woman during the showing of the slapstick comedy at the close of the bill.

Feature pictures was a Ufa production, "Looping the Loop," released by Paramount. After 89 minutes of this grim love tale the customers were treated to only a slightly lighter-in-theme short called "Women Only," released by RKO. This was followed by "Faking Flappers," comedy.

The comedy caught the house unawares and only increased the amber taste left by the feature picture. "Women Only," which had the middle position on the bill, ran for seven minutes. It comprised only a series of individual shots of women posing in various occupations monopolized by men.

PARAMOUNT

("Jazz Clock Store"—Unit)

New York, Sept. 6.

Abe Lyman and his Californians made their bow to New York picture houses at the Paramount this week.

Lyman, while not an m. c. in the exact category of that species, is smart enough to confine himself to as little of what talk he has on stage.

Frank Cambria turned out a neat little idea in this unit, using Fred Evans' ensemble of 12 girls to drape his production. It's a novelty clock set, intelligently designed with effective coloring and lighting. Getting away from the girl-lineup opening, with usual attending blah-blah and flourish, Lyman and the band start right off with "Twelfth Street Rag," tried and true standard number of the organization and their ace in the hole. The cacophony of the number hits the bell at every bar.

Paul Kirkland specialtied first with his ladder manipulations, turning the stunt into a good novelty and then winding up by balancing a paper cone on his nose and ears. For a finish with the latter trick Kirkland sets the cone aflame while juggling it on his proboscis until it dissolved into ashes.

Tiffany Twins, cute and clever, were enthusiastic steppers, concentrating on taps and doing some nifty precision work.

A picturesque number was a semi-operatic bit by Bard and Avon, mixed singing team, with the ballet gals providing the atmosphere. Half of the girls were on their toes while the other half went through tap routines. Well staged number, with the vocalizing couple displaying average voices.

Another band number had "Good News" tunes, and brought out Jimmy Neeley for a couple of vocal choruses. Bob La Salle, regular Publix tourist, cracked open with his parodies on ancient ditties, gag titles and punch lines that netted results. La Salle has a perfect spot, not overencumbered with comedy, and considering that, is a cinch to click with his stuff.

Finale had the girls in a clothes parade, with a corking mounted tableau showing a group in a clock setup for the finish.

Jesse Crawford's organlog was a pleasant interim that brought out several new pops, with the organist shining at the console as always. Paramount newsreel and trailers filled in the screen portion, with "The Lady Lies" (Par) the feature and well regarded.

Capacity biz last show Friday.

ROXY

New York, Sept. 7.

Eighty-five minutes for the feature, "Big Time" (Fox) cramped the typical Roxy scope, but not its style. Another 20 minutes went to "The Skeleton Dance," animated Disney cartoon, which is in on a programmed "request repeat." Whole performance ran 20 minutes over the usual two hours. Attendance below house Saturday average.

Thing most missed was the usual elaborate Roxy spectacle, in the place of which they had staged a tricky bit of novelty ballet stuff appropriately woven into a "Big Time Melange" and forming a prolog to the feature, into which it blended at the finish by way of the scrim main title sheet.

Show has the usual novelty knick knacks which constitute one of the most attractive features here, holding as they consistently do, a stimulating bit of stage surprise. This week the kick comes with a military drill by the dance ensemble, augmented from 32 to 48. Here, for a change, the stager gets his effects from utter simplicity of background, instead of the expected elaboration of set. Stage is boxed in stiffly with straight-draped hangings of green-gray velvet, and lighting is plain bright illumination. Forty-eight girls dressed West Point style in uniforms just off stark white and with tri-colored pom poms in the caps as only color, do intricate drill maneuvers in semi-quick step and without a semblance of dance.

They slip into six-spoke wheels and do a double wheel like mechanical gears in mesh and never miss a minute detail of precision. Simplicity and machine unison furnish the punch of the display.

Song and dance interlude is framed around a familiar magic type magic act by Li Ho Chang. He goes into the old one of picking flags out of a silk hat, and a rising drop reveals the Roxyettes in a flag congress for an ensemble. Rabbits from the same hat is a cue for the girls to do a Bunny ensemble of snappy tap dance.

Both bright bits were capital stepping and dandy sight features.

Novelty of a floating globe of silver, done in a dim light and behind the scrim by the magician is arranged to take the blending into the picture feature.

Usual Roxy formal ballet introduced early after the overture is a splendid bit of pictorial staging. Mountain landscape background with the vocal ensemble grouped in Indian blanket garb. Dim lights and the dancers in filmy draperies

(Continued on page 69)

CLARA HOWARD
Comedienne
18 Mins.; One
Jefferson (V-P)

Clara Howard is gradually ceasing straight singing of comedy songs, now spending most of her time with pantomime and "neat" comedy. She is an exceptionally clever stage comedienne, and always has been, though there are moments in her present act that need material.

Before a first show audience on a hot Saturday at the Jefferson this red haired single had little difficulty getting 'em. It was the way she trouped they liked, however, and not what she said. Miss Howard is ever playing down to her material. It's that sort of material.

Provide Clara Howard with one punch number and you won't have to guess how far she'll go. But a performer, with or without. *Bige.*

DUNN and WEST Revue (9)
Dancing and Orchestra
15 mins.; Full
Lincoln Sq. (V-P)

Ballroom team with five polo-attired instrumentatists, a good prima donna and a girl acrobatic dancer. Average flash turn, the spins cartwheels and regulation routine of the team sufficing. First a ballroom dance, lacking novelty, but passable. Team dresses poorly. Band plays "Lover Come Back to Me" and a girl flits about not too gracefully, featuring back-kick. Prima donna has number here with topping high notes. The team again in Roman apparel, doing a neck catch and whirl with a neat tableau wind-up, the girl lighting on her forearm, holding herself erect for a pose. Nicely applauded.

Then another song by the prima; a toe dance by the acrobatic dancer and a speedy wind-up by the team. The blonde girl is expert in whirling and turnovers back and front. Partner has those dreamy eyes. Wind-up with loads of speed, helped.

THE DEVIL'S CIRCUS (6)
Dancing
14 Mins.; Full (Special)
Jefferson (V-P)

This dance flash is about a year old but has never played New York after a break-in in town. A year, anywhere, is enough to ready any turn for the east, if the east is still so particular. This one can play them all.

Title sounds like a motion picture. "Devil" part represents the final flash, set in Hell. "Circus" covers the novel way of presenting an adagio dance, with the girl a tigress, one partner (man) making the catches, and the second man as the trainer, finally shooting the beast after it had attacked him. A drop suggesting the bars of a cage is lowered before them, completing the effect.

A sister team vocalizes and does a toned down cooch, a fourth girl enters in Puritan dress and warns them they will surely go to the devil. That's a cinch introduction for the hell scene.

Puritan girl had previously held her own spot with an acrobatic number, ending with the break-neck full turnover that so many are now chancing.

Another adagio by the trio is the finish. *Bige.*

ALBERTA HUNTER (3)
Songs
12 Mins.; Piano; "One"
Regent (V-P)

An ebony hued songstress of pleasant personality and sure delivery in a trio of songs getting over for tops. Colored girl accompanies on piano.

Alberta Hunter carries billing as having been in "Show Boat" in London. The payoff on this one however is a couple of colored boys, youngsters, trotted out for some comedy stepping that is nobody's business and cop the act. These kids can cop anywhere.

Spotted in closer here but belongs in No. 3 on the five-act layouts. It's a corker and can't miss.

CRUSE BROS. (3)
Songs, Music
14 Mins.; One
Englewood, Chicago (V-P)

Three men dressed as rubes, with costumes apparently meant to stamp it as a comedy turn, yet with the three almost dead-panning the routine. They play the backwoods tunes, sing, and talk in a manner which gives the audience a suspicion that they're trying to be funny.

Comedy hoke should be put on a bit thicker, and the boys should open up more. As it is, the audience, when it does laugh, laughs a bit guiltily. Minor possibilities. *Loop.*

ATKINSON and LUCINDA (3)
Dances
12 Mins.; Three
Englewood, Chicago (V-P)

A string of dance bits, with opening doll number best. After that the man and the girl each take turns. Dances are all ordinary and overdone, with the femme reviving the Egyptian worship number, and the man stepping out in a tap bit. *Loop.*

GEORGE CLARKE and Co. (5)
Comedy
18 Mins.; Full (Special)
Albee (V-P), Brooklyn.

George Clarke, variety artist from England, is being helped along with some heavy ballyhoo. That's more than most American acts get when they enter vaude in their own country, particularly Keith's vaude, unless they hail from legit, pictures or the picture houses.

Clarke steps in with a comedy act when comedy is sorely needed. Besides, his idea is different. His stunting auto theme can be traced to the olden breakaway flivver which was introduced long ago and which Jim and Marion Harkins are still using in small time vaude theatres. But beyond that, Clarke's car and the old breakaway buggy are akin to the difference between a man and a monkey.

Clarke's auto remains intact at the finish. It is one of those tiny European road flea models, and apparently driven on the stage by electricity. It has been tricked up to do stunts and sound like an on the level automobile.

Clarke plays the proud owner of a new car. The sort who wipes off the hood with his handkerchief if you happen to place your hand on it. When the wagon goes into reverse to pin Clarke halfway underneath, he wipes off the mudguard he had touched before getting out of his dangerous position.

That type of comedy for the first 10 or 12 minutes, with most of the finger marking by a fresh little girl, apparently a lady midget. A woman plays Clarke's lady friend and another the little girl's nurse.

The finish and high point is a crazy ride in the car all over the rostrum, backing and running into scenery, stopping an inch from the footlights, etc. Jamming on the brakes suddenly and probably shifting gears at the same moment, makes the rear wheels bounce. It is as funny a piece of business as could be done with an auto on a stage.

All of the cast speak with the English accent. Clarke contributes to the comedy effect, for his talk is of the comedy order. When he insists on climbing over the lady's lap to reach the driver's seat, instead of going around the other side, he says, "Why not wear out one door first." What probably was Clarke's routine abroad goes practically unchanged here. A few American terms have been inserted, such as Clarke calling a coin a "quarter," which he gives to the little girl to scram. In England the l. g. probably got a tuppence.

A tuppence is two cents. That's an improvement for one English actor already. *Bige.*

SENORITA ALCANIZ and Co. (8)
Dance, Song, Marimbas
16 Mins.; Full (Special)
Albee (V-P), Bklyn.

The Senorita is a good looking, well dressed Spanish dancing girl with an all-male company of four marimba players, bass fiddler, dancing partner and vocalist. She follows the Trini idea; so does her act.

Spanish tango (opening), solo by the Senorita, Argentine tango and double folk dance are the pedalistic numbers. All good.

Marimba boys have their own single spot, while the tenor solos between changes and vocally (offstage) accompanies some of the dancing.

Spanish dancing turns always possess an amount of color, particularly when as seemingly native and well done as this one is. *Bige.*

BAYARD and COOK
Comedy
12 Mins.; One
58th St. (V-P)

Aileen Cook is one of those cute dumbbells to Richard Bayard's straight. Both evidence capabilities, but handicapped by inept material. The hooey about a dumb dora trying to understand a baseball game went out of range with Madison's Budget.

Otherwise Miss Cook's quite a personality and has a high kick of some merit. Bayard does the suave sophisticate, but nothing else, even the prop uke producing nothing impressive or of any importance.

Will be another act with real material. *Abel.*

ADAMS and GOULD (2)
Songs
11 Mins.; One
Grand O. H. (V-P)

Singing, comedy and straight throughout, with the boys' voices not appealing enough to warrant that and the material not good enough to support their voices.

Open with Dutch dialect song, after which they change their headwear thrice to imply nationalities and into a comedy patter dialect song with each. No laughs or punch lines in lyrics, which are barely distinguishable. Straight "Maybe—Who Knows?" including a hodge-podge of one or two lines from various ballad hits.

Turn lacks interest. Comedy lyrics are needed.

KENTUCKY MOUNTAINEERS (7)
Songs, Instrumental, Dance
14 Mins.; Full (Special)
Albee (V-P), Bklyn.

Very similar to another rube musical act around called the Hillbillies. While the specialties in the two turns differ, the general content and entire thought is so much the same that this one will be suspected of being the older act under a new name.

Mountaineers lack the Hillbillies' rousing finish and don't hit them so hard at the end, but up to that point it's a standoff. Though even minus their predecessors' blowoff, the Mounties can open the bill most anywhere without much trouble.

Goofy grins, rustic dress and a log cabin drop. Guitars, banjos, fiddles and a set of bones are the instruments used. Three or four take turns at announcing, each in exaggerated Kaintuck drawl for laughs. *Bige.*

RAY and ERMA HALL
Songs, Comedy, Piano
12 Mins.; One
58th St. (V-P)

Ray Hall of this two-act, formerly of Hall, Ermine and Brice, and working much the same as in the past. Erma Hall might also have been with the trio for the one-handed (left) piano solo she is doing was present in the three-act. This is a good combination, strong enough to deuce anywhere and spot at times. People fairly well balanced, another good point. Miss Hall contributes appearance and piano playing to her partner's comedy.

Hall's feature is a "dance" on a monocycle. Earlier he accompanies a jazz song with a lighted cigaret stunt, mouthing the butt and blowing smoke at the end of each line. His talk is the least of the turn. *Bige.*

BILLY PETRICH and PEACHES (3)
Dances and Songs
16 Mins.; Three
Englewood, Chicago (V-P)

Hoofing act, with a couple of songs by the man. Turn as a whole is weak, with dull opening, and most of dances meaningless.

Gag is that the Peaches are twins. Opportunity for laughs muffed here by not sending one girl off and bringing other on immediately from opposite side in different costume.

One of the girls can dance and the other is awkward.

ONDEK and WALENT
Songs and Dances
12 Mins.; One
Regent (V-P)

Mixed duo in likeable songs and dances, handled in a manner to make the turn a neat deucer.

Opening with a song and dance double, each alternate with solos, the girl taps and the man acrobatics, some instrumentals by man on uke, violin and harmonica and a dance double for bow out.

Got over neatly No. 2.

ORPHEUM

(Continued from page 47)

tages theatre here, headlining a hand-picked bill.

Audience that packed the house and Julius Tannen was m. c.

The whole affair started more like some civic dedication than a theatre enterprise, but credit must be given to the management, in that they didn't let the thing get boresome. Tannen popped in and out repeatedly, always with a wise crack to kill any dullness in the speeches. Some locals and Hiram Brown made spot-lighter remarks.

The show got under way before 9, starting off with Felovis, European juggler, who made them pay attention.

Dixie Four second, colored boys in top hats and evening clothes, danced, sang a few spirituals and rocked the rafters.

The ever-youthful Carter De Haven, his son and daughter in songs and dances, pleased.

An outstanding act was Lieut. Gitz Rice and his Northwest Mounties. Gitz officiated at the piano and "his boys" sang a lot of his songs. Great voices and real class.

Ted Lewis closed the show and held the audience for more than half an hour.

Preceding Lewis, Corinne Tilton came on for some song numbers. Her drunk bit, as ever, was the best and got the most.

If any criticism is to be made of the bill, it should confine itself entirely to lack of comedy and a preponderance of musical acts.

ALBEE, BROOKLYN

(Vaudfilm)

Radio Pictures' "Side Street," running concurrently here and at the Hip, New York, and an easy playing six-act vaude bill is the Albee's current competition for "The Cock-Eyed World," that he-man film in second week over at the Fox.

Last week, the first for "World," was an all-around punch in the nose for all the downtown Brooklyn theatres but the Fox. Last week the opposition managers checked the winner and frothed at the mouth. This week they're not clocking. Just hoping, said Manager Kerrigan with a sigh.

The stage bill ushers in some new vaude faces, notably among them George Clarke of the British variety stage (New Acts). Mr. Clarke does an act with a miniature automobile that runs and gets the laughs his very different comedy novelty rates. Four support him, and well. Clarke will be at the Palace next week.

More familiar faces were those of Lester Allen and Nellie Breen, next-to-closing, and that the audience knew them went unquestioned after a big opening hand. Their own efforts drew the closing applause, which reached show-stopping proportions. A big time comedy act with dancing, played by big time people who know what it's all about.

Crockett's Kentucky Mountaineers (New Acts), hillbilly musical and singing turn, and Senorita Alcaniz's Spanish dance flash, were at the near and far ends. Both New Acts.

House claimed mid-winter attendance over Saturday and Sunday. Monday night house suffered from the rain and depressing heat that followed, holding between half and three-quarters for the last show. *Bige.*

ORPHEUM

(St. Vaude)

Los Angeles, Sept. 7.

When a fellow goes up to the roulette table and plays the "O-O" or single "O," he has a better chance of coming out a winner than a customer at the Orpheum this week. Looks as though the eastern bookers did not get the opportunity to fully recuperate from the Labor Day festivities to be able to route or put together a bill that would about pass muster. Guess they must have been short a dozen or so assistant bookers by delegating the task to the youthful local booker to garner together 50% of the show. He did his best but when one sums it all up on the basis of entertainment value and variety, just too bad.

Local entries and last minute ones too were Bert Wheeler on 36 hours' notice; Denizon and Llelan who appeared here few weeks ago with the Gilda Gray unit; Jack Benny who has a stage seat named after him, and Mann Brothers Orchestra, here some time ago with Benny. The east routed in Frank Devoe, here about four months ago. All "familiar faces" here before this season.

Show got lagging start with Danny Small aided by Creole Bell in ballads, dance and chatter. Small has one of those "pump" ballad voices that rips into the heart strings on each note, dances okay, too, but when it comes to the cross fire talk, just as well not. Girl can come in with him on one number and double dance routine and four or five minutes would be easily saved.

Then more song followed, with Stanley, Owen and Howe, doing song patter and special numbers. Boys got over nicely. The Denizon and Llelan turn which also had couple girls to scamper about the stage while the principals were catching their breath is nice flash with work of Miss Denizon on toes being exceptionally meritorious.

DeVoe with Jimmy Stieger at the piano and as his cross fire feed was the first to wake up the mob. It was a push over for him with his ballads and also a sort of double entendre song. Stopped the show and had to do several encores before he could make way for Benny to introduce Wheeler. Benny with new gags and repartee paved the way for Wheeler who was aided by Charles Hill and Renice Spear.

It was a makeshift of routine with Hill only having few hours to get up in his business. Most routine was the old Wheeler standbye, with the slapping stuff in new way and the glycerine facial bath eliminated. Again a tie up for intermission to follow.

The house orchestra came through with a medley that permitted Charles Benyon to unleash his pipes for a ballad. Boy is okay and seems to have following.

Though billed with a pianist Albert Carroll, making his first trip along this route, soloed and did so creditably with his burlesquing of various stage favorites. His getaway speech an impression of Baclonova doing her "Fade out" got over to thunderous applause.

Benny then unleased a couple of new gags and went into the closing turn with the Mann Brothers orchestra, an outfit from one of the beach resorts. Not a band that is going to heat any of the de luxe auditoriums, but okay for the dance pavilions where they want a lot of hot melody to keep the bodies moving.

Opened with one of the Grant Rice Sportlights and closed with Pathe silent News.

Trade at Saturday matinee was capacity on lower floor and pretty nearly the same on the upper shelf. Bill is not one that will bankrupt the circuit nor will it draw in better than fair trade with house lucky to break on the nut with it. *Ung.*

REGENT

(Vaudfilm)

Keith's Regent has gone stage band on an alternating presentation policy with the 125th Street. Tommy Dowd has taken over production reins on both houses, which will rotate shows twice weekly.

It is a new experiment for this Keith neighborhooder which in the past has shied clear of stage bands, sticking to split-week vaude with five acts, Dowd, who formerly put on shows at the Capitol and Roxy, and more recently abroad at the Gaumont Palace, Paris, knows his show biz. If Dowd's idea clicks, it is not unlikely other Keith houses will take it on. Saturday's attendance at the Regent, a 2,200 seater was big. Very optimistic opening, considering the house is not refrigerated, and it was sultry. Howard Emerson's syncopators have been picked to popularize this house, and if succeeding will become a permanent feature. On a tiny stage here there isn't much room for production of any kind, so the 12 piece combination occupies most of the rostrum backing up the acts. Five turns on this bill carried out a fairly good variety in toto, though individually there were weak spots. In style the show impressed as a presentation on a small scale with annunciators billing each turn on appearance.

Emerson, m.c.'ing the show, is altogether a band leader and seemed like he couldn't find himself as a conversationalist. His introductions were terse and straightway, with no attempt at comedy. Band opened with a medley of pop tunes, rendered okay musically.

Eight Rotti Dancers, trotted out a line of handsome steppers, regulated in routine and all one size. Lucille Arth and the Hall Bros. followed with just hoofing. Nothing about this trio to distinguish it from many others.

Billy Hughes and Margie Rooney, young couple with a disconnected routine of song and dance punctuated by bromidic gags. Hughes goes into a hoofing spasm on his own for the finish. A song-story number by Emerson with the boys doing mock imitations, proved an old bit originally done by Henry Santrey and not so strong here. Joe Wong, Chinese warbler, with two oriental girls, the Wun Sisters, was mildly appreciated. Wong in native garb, sings American tunes strictly, his forte an imitation of Cliff Edwards. Girls just assist.

Besser and Balfour, standard vaude turn, went over big with this mob. Besser capitalized on his cross-fire with Miss Balfour, ringing in some funny material. Rotti girls wound up with the band in a fast jazz routine.

"Greene Murder Case" (Par.) the feature on screen, with miscellaneous shorts, sound and silent, added.

JEFFERSON

(Vaudfilm)

There is a gag going the rounds about a stowaway. It's not for drawing room telling. Bob Hall, on the Jefferson bill this week, seemingly hasn't heard it.

"Chorus Ladies," flash act closing the show, includes a dressing room strip scene on the stage. A gentleman member of the act hides behind a screen for reasons explained. Finally he is discovered. At that point Hall, who had been on earlier, enters while the girls scream. "What are you doing here!" they shout. "Believe it or not, I'm a stowaway," he replies.

Boys, please tell him the gag before he goes too far.

Hall is next-to-closing a seven-act vaude show. He has that spot to give him more preceding acts to "sing" about. Otherwise he'd be restricted to the old routine about the man sitting over there with his arm around the lady's chair, and the national events. Taking care of Bob threw two dancing act in consecutive order, and Clara Howard down to the trey, when it was Miss Howard or Chamberlin and Himes who should have next-to-shut.

This is the first show under the Jeff's increased vaude policy. The old one called for two turns less.

Favorable start with Max and His Gang, always a reliable opener, and strong enough deucer, Ray and Erma Hall.

More comedy next from Clara Howard and then dancing through "The Devil's Circus," adagio flash. (Both New Acts.)

Further dancing followed. Chamberlin and Himes, who stopped the show. A let down then with the semi-final and the closer, another dance flash but not so flashy.

"Green Murder Case," all-talking Par feature picture.

Jefferson kicked around a bit last week by "The Cockeyed World" at the Academy, but seemed to recover Saturday. Surprising mat house in the heat. *Bige.*

Cast of "Love Harmony," first of four Exceltone-RCA recording: Thelma Hill, Ethlyn Clair, Lee Moran, Hugh Allan, Lester Cole, Russell Carlton, Vada Heilman, Gertrude Pedlar, Richard Gordon, Dallas Fitzgerald, directing, at Tec-Art.

PRESENTATIONS—BILLS

NEXT WEEK (Sept. 16)

THIS WEEK (Sept. 9)

Shows carrying numerals such as (Sept. 15) or (Sept. 16) indicate opening next week on Sunday or Monday, as date may be. For this week (Sept. 8) or (Sept. 9) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy, with vaudeville or presentation as adjunct.

PARIS

Week of September 9

Cirque de Paris
Walfords
Houck-R'cy Horses
Olympe Branda
Max Thelion 8
John & Alex Bros
Judex
Frank Hom 2
Antoinet & Beby
Mylos & Coco
Folies Bergere
Andre Randall
Glenn Ellyn
Georgie Graves
Alfred Jackson Co
Rudeau-Castel
Epp Sis
Betty Campson
Dayelma Ballet
Valprete
Dellys-Chrysis
Alice Meva
Yvonne Guillet
Rence Brandon

Jardin D'Acclimatation
Basmas
Kowa 2
Garzoni
Schremley
Fillis & Tipps
Leonnis Tr
Prof Cuyer
Manuels
Wasiljams
Palace
Raquel Meller
Pompoff 2
Franconnay
Ann Freschmann
Josie Ruxio
Pizella
Jean Irace
Guetts Bros
Vincente de Bilbao
Nirva del Rio
Maruja-Lucey

LONDON

Week of September 9

FINSBURY PARK
Empire
Princess Charming
LONDON
Hippodrome
Mr Cinder
NEW CROSS
Empire
The 2 Bobs
Kola
Christo & Strand
Fortuny & Zim
Debroy Somers Bd
Robinson & M'cken
STRATFORD
Empire
Funny Boy

PROVINCIAL

ENGLAND

BIRMINGHAM
Empire
Chas Aherne
Gaston & Andree
Lily Long
Oon Mairs
Edward Victor
Grand
Making Merry
Royal
New Moon
BLACKPOOL
Grand
The Squeaker
Opera House
77 Park Lane
BRADFORD
Alhambra
Crazy Rhythm
CARDIFF
Empire
The Desert Song
EDINBURGH
Empire
Typhoon
GLASGOW
Alhambra
Open Your Eyes
Empire
What Price Navy
HANLEY
Grand
Som'th'g for N'th'g
HULL
Palace
Beau Ceste
LEEDS
Empire
Hatch & Carpenter
3 Kiewings
Charley Lloyd
May Henderson
Jones & Thomas
T J Anderson
Betty & Buddy
Sir Robert Peel Bd
Royal
Five O'Clock Girl
LIVERPOOL
Empire
House Jack Built
MANCHESTER
Palace
Virginia
NEWCASTLE
Empire
Mr Cinders
NEWPORT
Empire
Lucky in Love
NOTTINGHAM
Empire
Jack Hylton Bd
3 Girls & A Boy
Belle Avalon
Hengler Bros
Daimler & Eadie
Royal
Vagabond King
PORTSMOUTH
Royal
Percy Hutchison
SHEFFIELD
Empire
F'mby's Good Deed
SOUTHAMPTON
Empire
Persons Unknown
SOUTHSEA
King's
Emma Hamilton
SWANSEA
Empire
Paris 1929

Picture Theatres

NEW YORK CITY
Capitol (7)
"Atop o' N Y" U
Waly Roesner
Allan Rogers
Ormonde Sis
Tommy Wonder
Wilton Crawley
Chester Hale Girls
"Modern Maidens"
Paramount (7)
"Jazz Clk Store" U
Abe Lyman Orch
"The Lady Lies"
Roxy (7)
Patricia Bowman
Viola Philo
Li Ho Chang
Charles Stone
Caffery & Hoey
32 Roxyettes
"Big Time"
CHICAGO, ILL.
Avalon (6)
Charlie Agnie Bd
Johnny Perkins
Wilfred Dubois
(One to fill)
Capitol (6)
Charlie Crafts Bd
Harry & F Seamon
Block & Sully
Chicago (6)
"Cheerio" Unit
H L Spitalny Bd
Frankie Masters Bd
Rudolph Wagner
Boyd Senter
Al Trahan
Kirk'y & Rankin
Bolshan Ballet
"Speedway"
Granada (6)
Charley Kaley Bd
Billy Taylor
Webster & Marine
Helen Gray
(Two to fill)
Marbro (6)
Benny Meroff Bd
Geo McClellan
Marley & Dorothy
Dess Cowan
Martin & Martin
Oriental (6)
"Theme of Love" U
Al Kvale Bd
Don Barclay
Lillian White
John Walsh
Nita Carroll
John Dale
Lillian Drew
Gamby-Hale Girls
"Words and Music"
Paradise (6)
"Sigure Follies" U
Mark Fisher Bd
Ed & Morton Beck
3 Pepper Shakers
Prosper & Maret
Gould Girls & Boys
"Cocoanuts"
Rialto (6)
Ford Marshall & J
Russ & Jerry
Stratford
2d half (12-14)
Cookie's Bd
Bud Howe
Bernard & Henry
Kitaro Japs
Tivoli (6)
"Fifth Avenue" U
Novelle Bros
Willard Hall
Malinoff 4
Hector & Pals
Albertina Rasch Co
"Cocoanuts"
Uptown (6)
"Circus Cabaret" U
Lou Kosloff Bd
Walzer & Dyer
Fink & Ayres
Vera Van
W & B Reddick
Foster Girls
"Cocoanuts"
BOSTON
Metropolitan (6)
"Marathon Frolic"
Alex Keese
Rubinoff
Joe Browning
"Argyle Case"
BROOKLYN
Paramount (7)
"5 & 10 Follies" U
Paul Ash
Roy Sedley
"The Lady Lies"
BUFFALO
Buffalo (8)
"Radio Romance"
Phil Lampkin
Ross & Edwards
Paul & Ferral
Laura Lane
Larry Adler
Ella Herwig
Dave Gold Girls
"Fast Company"
CLEVELAND
State (8)
"Honeymoon Cr'se"
Austin Young
Joe Penner
Lluella Fiertag
Billy Meyers
Babe Morris
Eugene Ramey
Honeymoon 3
Berke Girls
"The Lady Lies"
DALLAS, TEX.
Palace (14)
"Pearl Bagdad" U
Boyce & Evans
Jack Cartier
Arch Cannon
Gladys St John
Murray & Allen
DENVER, COL.
Denver (14)
"Castle of Dreams"
Spoor & Parsons
Luster Bros
Henry Mack
Sybil Fagan
Foster Girls
DES MOINES, IA.
Paramount (14)
"Say With Music"
El Cleve
Stadler & Rose
Sammy Krevoff
Henry Garden
Foster Girls
DETROIT
Fisher (7)
"Fun on Farm" U
Al Donahue
Caperton & Biddle
Harry Downing
4 Merrymakers
Gamby-Hale Girls
PHILADELPHIA
Earle (7)
Eddie Quillan
Eddie White
"The Sophomore"
Fox (7)
"Wheels" Unit
Vince Silk
Fuzzy Knight
Bicycle Ballet
"4 Devils"
PITTSBURGH
Enright (7)
"Megaphonia" Unit
Dick Powell
Norman Frescott
"Skin Deep"
Penn (7)
"Garden of Love"
Bayes & Speck
Renoff & Renova
Miriam Lax
F Sorel Daisy 6
Michael Angelo
Jules Barron

LYONS & LYONS
Intimate Chats
RADIO PROGRAMS
For National Advertisers are now being constructed for fall and winter.... Artists who are "radio-minded" and whose work is adaptable to broadcasting and who desire representation should consult us.
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK
LACKAWANNA 8383-4
LACKAWANNA 88012-3

Sam Hearn
8 Marots
Buster La Monte
"Dark Streets"
Michigan (7)
"Over the Top" U
Johnny Burke
Del Delbridge
Bernie Bros
Doris Roche
Don Rowan
Arthur Gutow
"Her Private Life"
Paramount (7)
"Radio Rhythms"
Rudy Vallee
"Dance of Life"
HOUSTON, TEX.
Metropolitan (14)
"Laces Graces" U
Llora Hoffman
Tommy Atkins 6
Nell O'Day
Fortunello Co
Gamby-Hale Girls
MINNEAP., MINN.
Minnesota (14)
"Seashore Follies"
Ed & Morton Beck
3 Pepper Shakers
Prosper & Maret
Gould Girls & Boys
NEWARK
Branford (7)
"Velvet Revue" U
Jay Mills
Deagon & Cannefax
"The Hottentot"
N. ORLEANS, LA.
Saenger (14)
"Country Club Co"
Alex Morrison
Olive Faye
Cliff Crane
Al Rasch Girls
OMAHA, NEB.
Paramount (14)
"Parisian Life" U
Dorothy Burke Co
"Madame X"
Stanley (7)
"Fall Revue
Brooke Johns
"Greene Murder"
PROVIDENCE
Fays (7)
U S Indian Bd
Briscoe & Rauh
Gaffney & Walton
Gary & Baldi
Bicknell
"Honky Tonk"
S. ANTONIO, TEX.
Texas (14)
"Say With Fl'w'rs"
Maxine Hamilton
Stone & Vernon 4
Dave Gould Girls
WASH'TON, D. C.
Fox (14)
Fanchon & Marco
Meyer Davis Sym
Leon Brusiloff
"4 Devils"
(7)
Jos LaRose Pres
16 Foxettes
Meyer Davis Sym
Leon Brusiloff
"Cockeyed World"
Palace (14)
"Velvet Revue" U
Al Evans
"Unholy Night"
(7)
"Creole Nights" U
Al Evans
Lang & Haley
Chantel Sis
3 Rolling Stones
Anita La Pierre
Tom Green
Dorothy Berke Co
"Modern Maidens"

Loew

NEW YORK CITY
Boulevard
1st half (14-17)
Van Cello & Mary
Jerome & Ryan
Herbert Faye Co
Ebony Scandals
(One to fill)
2d half (18-20)
Davids & Glass
Mimi Rollins
Cook & Vernon
Irving's Collegians
(One to fill)
Delancey St.
1st half (14-17)
Marco & Jerome
Georgie Kay
Ulis & Clark
Weber & Ray
Jack La Vier
Big Parade
2d half (18-20)
Elly Co
Fay Fisher Co
Herman & Krugles
Penny Reed & Gold
Snow Columbus & I
(One to fill)
Fairmount
1st half (14-17)
Mulroy McN & R
Stanley & Kerns
Saranoff
Dream Street
(One to fill)
2d half (18-20)
Redford & Madden
Peggy Calvert
Jack Janis Co
Ann Codee Co
Breen LaBard & B
Grand
1st half (14-17)
Milton Berle Show
(Others to fill)
2d half (18-20)
Lucas & Lillian
Ted & Al Waldman
Monologist
Wm Seabury Co
(One to fill)
Lincoln Sq.
1st half (14-17)
Redford & Madden
Fay & Milliken
Molly McIntyre Co
(Two to fill)
2d half (18-20)
Reimers Bros
Tom Fulmer Co
Johnny Hudgins Co
Frank Farron
(One to fill)
National
1st half (14-17)
Royal Sidneys
Mimi Rollins
Irving's Collegians
(Two to fill)
2d half (18-20)
Van Cello & Mary
Marjorie Burton
Ulis & Clark
H & B Hutchins
Ebony Scandals
Orpheum
1st half (14-17)
Ford & Price
Victor Oliver Co
Kitty Doner Co
Wilson Bros
Alice Deyo Co
2d half (18-20)
Chas Carrer
Lomax & Johnson
Herbert Faye Co
Clifton & De Rex
Stolen Steps
State (14)
Gobs of Joy
(Others to fill)
Victoria
1st half (14-17)
Hill & Margie
Marjorie Burton
Sully & Houghton
Browning & Clark
Toto
2d half (18-20)
Worden Bros
Herbert & Gordon
Ship Ahoy
Wilson Bros
Alice Deyo Co
BROOKLYN
Bedford
1st half (14-17)
Elly Co
Fay Fisher Co
Frank Conville
Broadway Flashes
(One to fill)
2d half (18-20)
B & G Carmen
Maria & Lazarin
Simpson & Dean
Jack La Vier
Lee Murray Girls
Commodore
1st half (14-17)
Reomer Bros
Raycelle Sis
Golden Bird
Francis & Wally
Edith Clasper Co
2d half (18-20)
Lou Rella Co
Woodw'd & Phillips
Millard & Marlin
Sheldon Heft & L
(One to fill)
46th St.
1st half (14-17)
3 Silvers
Lomax & Johnson
Ann Codee Co
(Two to fill)
2d half (18-20)
Realm of Dance
Sol Gould Co
Vanishing Maid
(Two to fill)
Gates Ave.
1st half (14-17)
Realm of Dance
Tom Fulmer Co
Sol Gould Co
Vanishing Maid
(One to fill)
2d half (18-20)
Milton Berle Girls
(Others to fill)
Metropolitan (14)
Andressens
Boyle & Della
R Markert Dancers
(Two to fill)
Oriental
1st half (14-17)
Mary Marlowe
Thos McAuliffe Co
Ryan & Lee
Snow Columbus & I
2d half (18-20)
3 Melvin Bros
Bernard Weber Co
Landis & Wilson
Alton & Wilson
(One to fill)
Palace
1st half (14-17)
Worden Bros
Farrell & Chadw'k
Frank Farron
Wm Seabury Co
(One to fill)
2d half (18-20)
Hedder & Emily
Sherman & Ryan
Boys Wanted
Victor Oliver Co
Milt Bronson Girls
Premier
1st half (14-17)
Lucas & Lillian
3 McCann Sis
Cook & Vernon
C Bennington Co
(One to fill)
2d half (18-20)
N T G Par Club Co
(Others to fill)
AKRON
Loew's (14)
Emilons
Esmonde & Grant
T & R Romaine Co
Stuart & Lash
Cavaliers
ATLANTA
Grand (14)
Thelma Arline Co
Gifford & Gresham
Up in the Air
(Two to fill)
BAY RIDGE
Loew's
1st half (14-17)
Lee Murray Girls
Mario & Lazarin
Tracey & Elwood
Penny Reed & Gold
(One to fill)
2d half (18-20)
Ford & Price
Clifton & Brent
Wilson & Addie
Browning & Clark
Big Parade
BOSTON
Orpheum (14)
H Hines & Stars
(Others to fill)
CANTON
Loew's
1st half (14-17)
Ora
Billy Farrell Co
Billy Hallen
Harry Girard Co
(One to fill)
CORONA, L. I.
Plaza
1st half (14-17)
Alton & Wilson
Great Blackstone
(Three to fill)
2d half (18-20)
Cannon & Lee
Frank Conville
Great Blackstone
(Two to fill)
EVANSV'LE, IND.
Loew's
1st half (14-17)
Bordner-Boyer Co
Jack Housh Co
Johnny Barry Co
Paul Mall
B & R Goman Rev
2d half (18-20)
Large & Morgner
Morley & Anger
Cadet 6
Robbins & Jewett
Enchanted Forest
HOUSTON
Houston (14)
Chelm Storr Co
Edith Bohlman
Bob Capron Co
Allman & Coulter
R Ellis-La Rue Co
MEMPHIS, TENN.
Loew's (14)
Eddy Duo
Cliff & Reiss
Hamilton Sis & F
Sid Lewis Co
Lane-Tisen Co
MONTREAL
Loew's (14)
Ted & Teddy
Craig Campbell Co
Harry Holman Co
Brandeis C & Mann
Rainbow Revelries
NEWARK
State (14)
Grace & M Eline
All Girl Show
(Three to fill)
NEW ORLEANS
State (14)
Paul Kodak & Sis
Grace Edler Co
G S Fredericks Co
Yorke & Lord
Tiny Town Rev
NORFOLK, VA.
Loew's (14)
Paula & Al Blum
Wesley Barry Co
Jean Granese Co
Guiran & M Co
(One to fill)
SYRACUSE
Loew's (14)
Mulroy McN & R
Jack North
Jack Usher Co
Jans & Whalen
Bekefi Dancers
TORONTO
Loew's (14)
Zelda Bros
McCarthy Sis
Fraternity Sq
Fred Ardath Co
Virginia M'taineers
W'DHAVEN, L. I.
Willard
1st half (14-17)
Winnie & Dolly
Ted & Al Waldman
Monologist
Sheldon Heft & L
(One to fill)
2d half (18-20)
Bloomberg Al'sk'ns
Mordell & B'kwith
Brown & B'm'gh'm
Saranoff
Dream Street
YONKERS, N. Y.
Yonkers
1st half (14-17)
Bloomberg Al'sk'ns
Jimmy Johnson
Landis & Wilson
Clifton & De Rex
Stolen Steps
2d half (18-20)
Marco & Jerome
Mary Marlowe
Tracey & Elwood
Marks & Ethel
Toto

Keith's

NEW YORK CITY
Chester
1st half (14-17)
Ryan Sis
Owen McGiveney
Wm & Joe Mandell
The Wager
(One to fill)
2d half (18-20)
Teck Murdock
Clara Howard
(Three to fill)
2d half (11-13)
Oriental Sketches
(One to fill)
2d half (18-20)
Ryan Sis
Allen & Breen
(Three to fill)
2d half (11-13)
4 High Hatters
Frances Renault
Mercedes
Mel Klee
Chas Withers Co
Mercedes
Chas Withers
(Three to fill)
2d half (18-20)
Bentell & Gould
Irene Rich Co
(Three to fill)
2d half (11-13)
Arthur & Darling
Lytell & Fant
Owen McGiveney
Lillian Morton
Wm & Joe Mandell
The Wager
Hamilton
1st half (14-17)
Herbert Rawlinson
Chinese Show Boat
(Three to fill)
2d half (18-20)
Reed & Duthers
Toby Wilson Co
Geo McKay
(Two to fill)
2d half (11-13)
2 Daveys
Marty May
Jane Dillon
Spence & True
Palm Beach Girls
Jefferson
1st half (14-17)
Frawley & Francis
Lytell & Fant
(Three to fill)
2d half (18-20)
Arthur & Darling
(Others to fill)
2d half (11-13)
4 Choc'l'te Dandies
Joe Phillips
Leavitt & Lockw'd
(Two to fill)
125th St.
1st half (14-17)
Herman & Krugel
Stewart & Gardner
3 Rah Rah Girls
(Two to fill)
2d half (18-20)
Hughes & Lang
Rogers & Donnelly
(Three to fill)
Palace (14)
7 Nelsons
Charlie Murray
Theodore E & N
Don Alberta Orch
Madison
1st half (14-17)
Teck Murdock
Sid Marion
(Three to fill)
2d half (11-13)
Willa & Holmes
Reed & Duthers
Bowers & De la M
Flo Lewis
Johnnie Berkes
Gambles & Beach
Prospect
1st half (14-17)
Wiser & Ward
Manford & Clare
Bob Hall
Nawahi Co
2d half (18-20)
Russian Revels
Hughes & Rooney
Mollie Williams
Miller Mann & D
Hall & Pillard
CONEY ISLAND
Tilyou
1st half (14-17)
Yates & Lawley
Ray Stanton
Irene Vermillion
(Two to fill)
2d half (18-20)
Frank Viola Co
Bob Hall
Cowboy Revels
2d half (11-13)
Selma Braatz Co
3 Commodore Boys
Hite & Reflow
Herbert Fay & Co
Alexander & Sartos
FAR ROCKAWAY
Strand
1st half (14-17)
Walter Dare Wahl
(Others to fill)
AKRON
Palace (14)
Fridkin & Rhoda
Johnny Hyman
Leatrice Joy
Burns & Allen
Anatole Friedland
Geo Clarke
Junior Durkin
Chas Murray
3 Swifts
(7)
Serge Flash
Byron & Wills
Solly Ward Co
Lottice Howell
Horace Heidt Co
Yates & Lawley
Molly Picon
Jans & Whalen
Princess Pat
Regent
1st half (14-17)
3 Travel'g Salesm'n
Bronson & Renee
Cunningham & B
Ci Wills
Kiefer's Ensemble
2d half (18-20)
Herman & Krugel
Stewart & Gardner
3 Rah Rah Girls
(Two to fill)
Riverside
1st half (14-17)
Ken Murray Unit
Christy & Nelson
Mollie Picon
(Two to fill)
Royal
1st half (14-17)
Hughes & Rooney
Jack James Co
Ruth Ford
Barnes & Sully
(One to fill)
2d half (18-20)
Wyeth & Wynn
Chinese Show Boat
(Three to fill)
2d half (11-13)
Frances & Wilson
Hunter & Monty
Mollie Williams Co
Chesleigh & Gibbs
Herbert Clifton
BROOKLYN
Albee (14)
Pepito
Bobby Folsom
Mildred Hunt
Dave Apollon
(One to fill)
(7)
Sen Alcaniz Co
Roger & Wynne
Geo Clarke
Rose Perfect
Allen & Breen
Crockett M'nt'neers
Bushwick
1st half (14-17)
Russian Revels
Wyeth & Wynn
Polar Pastimes
(7)
Lockett & Page
Fulton & Parker
Ilse Marvenga
Bard & Callahan
6 Brown Bros
ALBANY
Proctor's (14)
The Alexanders
Smith Strong & Lee
Max & His Gang
LaMarr & Boyce
Sunshine Sammy
(7)
Maryn Bellit Co
Primrose Seamon
Teck Murdock Co
Cronin & Hart
Cy Pl'nkett Family
BINGHAMTON
Keith's
1st half (14-17)
Gracie Smith Co
Johns & Mably
Ray Shannon Co
2d half (18-20)
6 Rockets
(Others to fill)
2d half (11-13)
3 Students
Dale & O'Neil
4 O'Connors
Claude & Marion
Carnival of Venice
BOSTON
Keith-Albee (14)
Homer Romaine
Joe May & Dottie
Lytell & Hay
Brems F & M Bros
(One to fill)
(7)
Count Bernivici Co
Harris & Radcliffe
Crystal 3
(Two to fill)
Scollay Square (14)
Maryn Bellitt Co
2 Daveys
Joe Young Co
Lydia Harris
Cy Plunkett Co
(7)
Revel Bros & Red
McRae & Mott
Tampa
Earl Hart
Tommy Evans Bd
BUFFALO
Hippodrome (14)
Crockett M'nt'neers
Lou Cameron
Ilee Marvenga
Billy Clason
Local Fash'n Show
(7)
Gaynor & Byron
Jimmy Lucas
Henry Santrey Bd
(Two to fill)
CHARL'TTE, N. C.
Carolina
1st half (14-17)
Hayes & Cody
Heath & Sterling
Stop Look & Listen
(Two to fill)
CHICAGO
Palace (14)
Waring's Penns
Al Herman
Dorothy Lee
Peter Higgins
Galenos
(7)
Colleano Family
Ted Fiorito Orch
Hal Neiman
Pollack & Dunn
John Steel
Kramer & Boyle
The Kitayamas
State-Lake (14)
Pat Barnes
Stan Kavanaugh
March Show No 1
(7)
Cyclone Steppers
Loos Bros
Jimmy Allardt Co
Baclanova
Large & Morgner
CINCINNATI
Albee (14)
Monroe & Grant
John Steel
Morris & Campbell
6 Brown Bros
Nattova Co
(7)
Del Ortos
Richards & Church
Burns & Allen
Olsen & Johnson
(One to fill)
CLEVELAND
105th St. (14)
Nathal
Willie Solar
(Three to fill)
(7)
Marcus Unit
(Others to fill)
Palace (14)
Baclanova
Bard & Callahan
Buck & Bubbles
(Two to fill)
(7)
Wilson Kepple & B
Whitey & Ed Ford
Smoke Screen
Medley & Dupree
Guy Lombardo Orc
COLUMBUS
Palace (14)
Internat'l Rhythm
Johnny Hyman
Leatrice Joy
Lou Cameron
Australian Waites
Roy D'Arcy
(Three to fill)
2d half (11-13)
Hatt & Herman
Roberts & Conway
Wesley Barry Co
Weston & Lyons
Tempest & S'nshine
NEWARK
State (14)
Crystal 3
3 Midnite Steppers
Jack Trainor Co
Will Aubrey
Frank Hunter Co
Ben Blue Co
(7)
Archie & G Falls
Tabor & Green
Bernice & Emily
Anger & Fair
Dainty Marie
NEW ROCHELLE
Keith's
1st half (14-17)
Roberts C & Earl
Sally Ward Co
(Three to fill)
2d half (18-20)
Lomas Tr
4 Ch'c'late Dandies
Santley & Sawyer
(Two to fill)
2d half (11-13)
Campus Collegians
Jack Trainor Co
Uncle Don
(Two to fill)
NIAGARA FALLS
Strand
1st half (14-17)
Thomas & F Sis
Ruth Ford
(Three to fill)
2d half (18-20)
Baker & Knox
Frankie Hunter Co
(Three to fill)
OAKLAND
Orpheum (14)
Siamese 2
Harrison & Dakin
Billy Gilbert
(Two to fill)
(7)
Gilbert Bros
Canfield & White
Perry Askam
Bert Hanlon
Maryland Colleg'ns
OMAHA
Keith's (14)
Sylvia Clark
Hill Billies
Raymond Bond
Joe Laurie Jr
(One to fill)
(7)
Lamont 4
Chaz Chase
Harmonica Bd
Al Herman
Adler & Bradford
PITTSBURGH
Harris (14)
Maxon & Woods
4 Pals
Norton & Newsome
Vic Honey 3
(One to fill)
(7)
Stanton & Dolores
Cirillo Bros 4
Chas Wilson
3 Little Cops
(One to fill)
Sheridan Square
1st half (14-17)
4 Cirillo Bros
Chas Wilson
3 Little Cops
(Two to fill)
2d half (18-20)
Marty & Nancy
(Others to fill)
2d half (11-13)
Norton & Newsome
Jim & Betty Page
Victorgraff
Vic Honey 3
ROCHESTER
Palace (14)
Spic & Spanish
(Others to fill)
(7)
Frank Wilson
Bready & Wells
Anderson & Burt
Nick Lucas
Pastime Rev
SAN FRANCISCO
Golden Gate (14)
Dixie 4
(Others to fill)
(7)
Felovis
Dixie 4
Carter DeHaven Co
Corinne Tilton
Lieut Gitz Rice
Julius Tannen
Ted Lewis
Orpheum (14)
Ted Lewis
Perry Askam
Jerome & Gray
(Two to fill)
SAN DIEGO
Keith's (14)
Georgia Stanley Co
Claudia Coleman
Roy Cummings
Evans & Mayer
Hap Hazzard
SCHENECTADY
Proctor's
1st half (14-17)
Eno Tr
Knox & Inman
Claude & Marion
Marcus Unit
(Others to fill)
MONTREAL
Imperial (14)
J & B Cavanaugh
Vim Boys
George Broadhurst
Lubin Lowrie & A
Jeanette Hackett
(7)
Guy & P Magley
Norton & Haley
Jane Green
Meyers & Hanaford
Rhapsody in Silk
MT. VERNON
Keith's
1st half (14-17)
Metrop'lit'n Singers
Pisano & Landauer
Harris & Radcliffe
(Two to fill)
2d half (18-20)
Campus Collegians
Senorita Alceniz Co
2d half (18-20)
M Wynne & Sonny
Sally Irene & Mary
Primrose Seamon
The Meyakos
Healy & Cross
2d half (11-13)
LaSalle & Mack
4 Jesters
Pepito
Johns & Mably
Flashlights of 1929
SEATTLE
Orpheum (14)
Mascagno 4
Cardini
Norman Thomas
Clifford & Marion
Willie West & McG
(7)
Murand & Girton
Wm Ebs Co
Eddie Allen Co
Chas S Timblin Co

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DENVER
Orpheum (14)
Lathrop Bros
Cora Green
Countess Sonia
Bob Murphy
Briants
(7)
Hill Billies
Raymond Bond Co
Joe Laurie Jr
Sylvia Clark
Heras & Wallace
ELMIRA
Keeney
1st half (14-17)
Nellie Jay & Birds
(Others to fill)
2d half (18-20)
Gracie Smith Co
Johns & Mably
Ray Shannon Co
(Two to fill)
2d half (11-13)
Harriman S & L
Jay Herbie
Schwartz & Clifford
Flapper Freshies
(One to fill)
FLUSHING
Keiths'
1st half (14-17)
Junior Durkin
Lillian Morton
Marie Gamby
(Two to fill)
2d half (18-20)
Lottice Howell
Chas Withers Co
Televox
(Two to fill)
2d half (11-13)
3 Rah Rah Girls
Joe Mendi
Harry J Conley Co
Jos Regan
Sid Marion Co
Roye & Maye
JERSEY CITY
State
1st half (14-17)
Roy Evans
Palm Beach Girls
(Three to fill)
2d half (18-20)
Baker & Knox
Manford & Clare
Pisano & Landauer
Uncle Don
2d half (11-13)
Cortello W T Rev
Evans & Adams
Joe Young Co
Irene Vermilion Co
(One to fill)
KANSAS CITY
Mainstreet (14)
Ada Brown
Collegiate Unit
(Three to fill)
(7)
Sophie Tucker
Herb Williams
(Three to fill)
LOS ANGELES
Orpheum (14)
Canfield & White
Fannie Brice
Bert Hanlon
Maryland Colleg'ns
White & Manning
(7)
Danny Small
Stanley Owen & H
Helene Denizon Co
Frank Devoe
Bert Wheeler
Albert Carroll
Jack Benny
Mann Bros Orch
MILWAUKEE
Orpheum (14)
Sophie Tucker
Kramer & Boyle
Hal Neiman
Lee Gail Ensemble
Kitayamos
(7)
Falls Reading & B
Grace Doro
Carrie & Eddy
Freda & Palace
Jack Dempsey
Stan Kavanaugh
Corbett & O'Brien
Swayer & Eddie
MINNEAPOLIS
Hennepin (14)
Corbett & O'Brien
Adler & Bradford
Lamont 4
Grace Doro
(One to fill)
(7)

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ST. LOUIS
Orpheum (14)
Dorothy Johnson
Jimmie Allard
Pollock & Damm
Herb Williams Co
Colleano Family
(7)
Collegiate Unit
Ada Brown
Peter Higgins
(Two to fill)

SYRACUSE
Keith's (14)
Nick Lucas
Pastime Revue
Whitey & Ed Ford
Wells & Brady
Smoke Screen

TORONTO
Hippodrome (14)
Gaynor & Byron
Jimmy Lucas
Henry Santrey
(Three to fill)
(7)
J & B Cavanaugh
Lubin Lowrie & A
Geo Broadhurst
Jack Smith
Jeanette Hacket

TRENTON
Capitol (14)
Honey Girls Mins
(Others to fill)

TROY
Proctor's
1st half (14-17)
M Wynne & Sunny
Sally Irene & Mary
Primrose Seamon
(Three to fill)
2d half (11-13)
Dell O'Dell
Kohn & Pinto
Jenks & Howard
Burns S & Lee Bros
(One to fill)

VANCOUVER
Orpheum (14)
Chevalier Bros
Moran & Mack
(Three to fill)
(7)
Mascagno 4
Cardini
Norman Thomas 5
Clifford & Marion
Willie West & McG

WHITE PLAINS
Keith's
1st half (14-17)
Reed & Duthers
(Others to fill)

WINNIPEG
Orpheum (14)
Falls Reading & B
Wells & Brady
Freda & Palace
Sawyer & Eddy
(One to fill)
(7)
Rose's Midgets
Dillon & Parker
Don Cummings
Russian Art Circus
(One to fill)

YONKERS
Keiths'
1st half (14-17)
Campus Collegians
Roy D'Arcy
(Three to fill)

PAUL KIRKLAND
PARAMOUNT
N. Y. C. NOW
IN
Frank Cambria's
"JAZZ CLOCK STORE"
Dir. LEDDY & SMITH

The Meyakos
Healy & Cross
2d half (18-20)
Eeno Tr
Knox & Inman
4 Jesters
Claude & Marion
Senorita Alconiz
2d half (11-13)
The Alexanders
Ruth Ford
Sunshine Sammy
LaMarr & Boyce
Big Parade

UNION HILL
Capitol
1st half (14-17)
Baker & Knox
4 Ch'c'late Dandies
Geo McKay Co
(Two to fill)
2d half (18-20)
Ray Evans
Palm Beach Girls
2d half (18-20)
Maurice & Vincent
Alberta Hunter
Solly Ward
(Two to fill)
2d half (11-13)
Weber & Ray
Bozo Snyder
Al & F Steadman
Estelle Matth'rn Co
(One to fill)

YOUNGSTOWN
Keith's
1st half (14-17)
Australian Waites
Loos Bros
Fulton & Parker
Olsen & Johnson
(One to fill)
2d half (11-13)
Lorimer & Hudson
Courtney Sis
Morris & Campbell
Buck & Bubbles
Nattacha Nattova

Interstate

ATLANTA
Keith's (16)
Hayes Marsh & F
W L S Showboat
(Three to fill)

BIRMINGHAM
Ritz (16)
Keep Smiling
(Others to fill)

DALLAS, TEX.
Majestic (16)
2 Ladellas
Jerome Jackson
Smith & Sawyer Co
Rita Gould
Mazetti Lewis Co

HOUSTON, TEX.
Mertini (16)
Chapelle & Carlton
Nash & Fately
Charles Ray
Farnell & Florence
The Cansinos

NEW ORLEANS
Orpheum (16)
Lloyd Nevada Co
McGrath & Travers
Kelly & Jackson
Eva Clark
La Belle Pola

SAN ANTONIO
Majestic (16)
Bob & L Gillette
Meehan & Newman
Irving Edwards
15 Syncopators
(One to fill)

Association

CHICAGO, ILL.
Belmont
1st half (16-18)
Col F Lindsey Co
Merley & Anger
(One to fill)
2d half (19-21)
Frankel & Dunlevy
Wake Up & Dance
(One to fill)

Englewood
1st half (16-18)
Mary Zoller Co
Shean & Anger
(Three to fill)
2d half (19-21)
Butler & Santos U
(Others to fill)

DAVENPORT, IA.
Capitol
1st half (15-17)
Enchanted Forest
(One to fill)

LONDON, CAN.
Loew's
1st half (16-18)
Del Ortos
Billy Champ Co
(One to fill)
2d half (19-21)
Marguerite & G Co
(Two to fill)

MADISON, WIS.
Orpheum
1st half (14-17)
Dack Shing Tr
Nat C Haines Co
(One to fill)
2d half (18-20)
Skyscrapers
(Two to fill)

Sampsel and Leonhard
SOUTH AFRICA TOUR

Pirate Queen Rev
Goss & Barrows
Don Valerie
2d half (18-21)
Heras & Wallace
(Two to fill)

DES MOINES, IA.
Orpheum
1st half (15-17)
Heras & Wallace
(Two to fill)
2d half (18-21)
Don Valerio Co
Goss & Barrows
Parker Babb Orch

DETROIT, MICH.
Hollywood
1st half (15-18)
Snoozer Jr
O'Dunne & Day
Cyclone Steppers
(Two to fill)

EVANSV'LE, IND.
Victory
2d half (19-21)
Large & Morgner
Morley & Anger
Robbins & Jewett

ROCKFORD, ILL.
Palace
1st half (15-17)
Skyscrapers
(Others to fill)
2d half (18-21)
Nat C Haines Co
(Others to fill)

SIOUX CITY, IA.
Orpheum
1st half (15-17)
Saxon Reed & K
(Others to fill)
2d half (18-21)
Miller & Wilson
(Others to fill)

SO. BEND, IND.
Palace
1st half (15-17)
Lita Grey Chaplin
Robbins & Jewett
(Three to fill)

WINDSOR, CAN.
Capitol
1st half (16-18)
Marguerite & G Co
(Two to fill)
2d half (19-21)
Del Ortos
(Two to fill)

Stanley-Fabian

ATL. CITY, N. J.
Earle
1st half (14-17)
Jas Kenneddy Co
Baby Hendson
Fields Bros Gang
(Two to fill)
2d half (18-20)
Packard & Dodge
Wm Edmunds Co
(Three to fill)

ELIZABETH, N. J.
Ritz
1st half (14-17)
Levan & Bolles
Angus & Searle
(Three to fill)
2d half (18-20)
Jack Hunter & M
Ben Turpin
I M Chadwick Co
(Two to fill)

HOBOKEN, N. J.
Fabian
1st half (14-17)
Bert Sloan Co
Wm Edmunds Co
Senna & Dean
I M Chadwick Co
(One to fill)
2d half (18-20)
Maley & Howland
Will'ms & Delaney
Newman 2
(Two to fill)

PATERSON, N. J.
Regent
1st half (14-17)
Will'ms & Delaney
Carl Shaw Co
(Three to fill)
2d half (18-20)
Angus & Searle
Senna & Dean
(Three to fill)

UNION CITY, N. J.
Lincoln
1st half (14-17)
Jack Hunter & M
Maley & Howland
Newman 2
(Two to fill)
2d half (18-20)
Levan & Bolles
Carl Shaw
(Three to fill)

Butterfield

FLINT, MICH.
Palace
1st half (15-17)
Holly
11 Glorious Girls
(One to fill)
2d half (18-21)
Cyclone Steppers
Texas 4
E Sanderson Co

JACKSON, MICH.
Capitol
1st half (15-17)
4 Flashes
Tom Waring
Britt Wood
2d half (18-21)
Broadus Erle
Walter Hiers
(One to fill)

K'L'M'ZOO, MICH.
State
1st half (15-17)
Les Klicks
J Thomas Sax 6
(One to fill)
2d half (18-21)
Clemens Belling Co
Tom Waring
(One to fill)

LANSING, MICH.
Strand
2d half (18-21)
Les Klicks
J Thomas Sax 6
(One to fill)

PONTIAC, MICH.
State
1st half (15-17)
E Sanderson Co
Texas 4
(One to fill)
2d half (18-21)
G Dermonde & P
(Two to fill)

SAGINAW, MICH.
Temple
1st half (15-17)
Broadus Erle
(Two to fill)
2d half (18-21)
Aussie & Czech
Holly
11 Glorious Girls

Great States

JOLIET, ILL.
Rialto
1st half (16-18)
Jack Dempsey Co
(Three to fill)
2d half (19-21)
Buzzington Bd
Robin & Hood
(Three to fill)

WAUKEGAN, ILL.
Genesee (15)
Eugene
Frankel & Dunlevy
(Three to fill)

Fox-Poli

BRIDGEPORT
Palace (9)
Beaus & Bows
(Others to fill)

HARTFORD
Capitol
1st half (9-11)
Idea of Beauty
(Others to fill)

NEW HAVEN
Palace (9)
Indian Summer
(Others to fill)

SPRINGFIELD
Palace (9)
Songs I Love
(Others to fill)

WORCESTER
Palace (9)
Grotesque
(Others to fill)

Cabarets

NEW YORK

Casanova Roof
Keating
Bobby Arnst
Cutler Sis
Murray Smith

Castilian Royal
Al Shayne Rev
Irwin Abrahams

Chateau Madrid
Dot Adams
Sonia
Pat Harrington
Montrealers

Connie's Inn
Leonard Harper Rv
Le Roy Smith Bd

Cotton Club
Dan Healy Rev
Berry Bros
5 Blazers
H & Mil Dixon
Josephine Hall
Litha Hill
Duke Ellington Or

Everglades
Le Roy Prinz Rev
Eddie Davis
Fawn & Jordan
Thelma Edwards
McCunn Sis
Keith Rayne
Tira Kewin
Marie Regan
Joey Chance Bd

Oakland's Terrace
Will Oakland's Rev
Landau's Bd

Paramount Hotel
Roy Ingraham Or
Bessie McCoy
Tess Noel
Dorothy Florence
Carson Sis
Helen Swan
David Donnell

CHICAGO

Alabam
Kitty Cohn
Dorothy Durnell
Billy Meyers
Bernie Adler
Eddie Jackson Bd

Ambassadeurs
Esther Durnell
Thelma Villard
Louis Stover
Isabelle Gerhardt
Fred Villani
Jimmy Noone Bd

Bridge
Romo Vincent
Mary Stone
Benita Frede
Clarita
Bill Kranz Bd

College Inn
Frank LiBuse
Sleepy Hall Bd

Colosimo
Vassilu & Klister
Romo Vincent
Angelo Lotto
Vivian Smith
Margie & Marie

Dells
Earl Rickard
Kirby & De Gage
Alvira Morton
Coon Sanders Bd

Frolics
Geo McQueen
Nelle Nelson
Phyllis Rae
Lischeron & Alice
Irene Faery
Julia Gerity
Buddy Howe
Earle Hoffman Bd

Garden Allah
Castles
Eddie Clifford
Cecil Lehman
Babe Payne
Lew Lewis Bd

Golden Pumpkin
M Sherman Bd

Green Mill
Joe Lewis
Verne Buck Bd

Lincoln Tavern
Ray Miller Bd
Corlas & Louise
Rick & Snyder
Helen Savage
Carmen DiGiovanni

Raphael
Herbie Zeller Bd

Stables
Don Ulsh
Johnny Dodds Bd

Terrace Garden
Peters & Farrell
Gus C Edwards Bd

Turkish Village
Ieleen Tanner
Sarah Theobold
Pep Hunter
Jackie Hamlin
Ruste Darnell
Hall Galt
George De Costa
Margie Ryan
Freddie Janis Bd

Uptown Village
J Garrigan's Bd

Vanity Fair
Romo Vincent
Geneve Butler
Snyder & Walton
Art Panstead

White House
Mickey Cherep Bd

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

LONDON

"This Year of Grace," which had its world premiere at the Manchester Palace, goes back there under Tom Arnold, who will play it twice nightly. Everybody's curious to see what a grind policy does to a musical.

William Maynard, 45, was held for obtaining $1,250 under false pretense in a greyhound racing stock racket. Maynard is an American with a whole string of aliases and once before was kicked out of the United Kingdom. Crime for which he is charged here is called "share pushing."

Ellen Terry's home in Tenterden, Kent, may be preserved as a memorial and theatre. Of $75,000 wanted, $10,000 has been raised since her death.

The New York Theatre Guild idea will be attempted this winter in London by Basil Dean. He has a theatre and seems sure of plays by Galsworthy and Hoffe. The sure-seater subscription idea of the Guild will be incorporated into the London organization. C. B. Cochran brought over a New York Guild company a year ago and it proved an excellent object lesson.

Hilda Weston, found shot dead with her 18-year-old daughter, turns out to be Hilda Paget, London actress. E. Branstone, agent, says by a will of her father's she was entitled to $10,000, if she fulfilled certain conditions which she never did. Killing still a mystery.

Figures now compiled put the number of musicians out of work because of talkers at 60,000.

Temple Thurston's play, "Emma Hamilton," which opens at the New Theatre, Sept. 17, has completed cast. Supporting Mary Newcomb will be Renee de Vaux and Ellen Hare.

Alexander Henry, professional dancer, left a legacy of $50,000, was arrested for alleged forgery in connection with a will. Sum involved was $1,155,000. Henry received $50,000 for certain services he had done Charles J. E. Sparke. Not satisfied with the amount he produced a forged document which led to his arrest.

Dion George Boucicault, well-known actor-manager and producer, left $41,610. Probate is granted to Mrs. Irene Boucicault (Irene Vanbrugh), the widow, to whom he left all of his property.

Max Reinhardt continues to tap royalty for publicity purposes. Hon. Mrs. Henry McLaren, daughter of Lord Aberconway, succeeds Lady Diana Manners in Madonna role of "The Miracle." She opens in America in the fall. No stage experience.

James O'Connell, author of "The Red Flag," well-known Fleet Street friend of workers, left $3,305.

Basil Dean when he returns to England next month will produce plays by John Galsworthy and Monckton Hoffe on the New York Theatre Guild basis.

Herbert Wilcox has bought "A Lady Went A-Venturing," authored by Lady Weymouth. It's a British society comedy.

Lady Diana Cooper (Diana Manners) followed her announced retirement from stage and society to have a baby by getting into the newspapers because a Negro chauffeur stole her car as well as a golfing suit belonging to her husband.

Gilbert Childs has kissed and made up with "Co-Optimists," returning after a long absence.

Fay Compton, hit over here in Menjou's picture, has had to go back to legit, no talker producers giving her a tumble. Appears in "Secrets," Archie Nettlefold revival, at the Comedy, Sept. 16.

Evelyn Laye has one of those 50-grand ten weeks Hollywood contracts starting next February.

C. B. Cochran's and Archie Selwyn's idea of the perfect chorus girl is Norah Brown of "Down With Dora," who weighs 102 pounds, is 5 ft. 4 in. tall, bust 32, waist 23, hips 34, thigh 18, calf 13, ankle 8, and, of course, a blonde.

Between 300 and 500 British actors will be in New York this fall.

Minnie Champion, 40, stage costume designer, missing for several days, was found in the Thames, near Blackfriars, where she had drowned herself.

Eden Philpotts, novelist and dramatist, 68, engaged to Robina Webb, 30, Philpotts studied for the stage but failed to make the grade. Among his plays, "The Farmer's Wife" had the longest run. Carl Brisson has just finished a talker version of Philpotts, "The American Prisoner."

Phyliss Neilson-Terry plays the only femme role in "Devil In Bronze," opening at the Strand Sept. 9. Austin Page, who authored "By Pigeon Post," wrote "Devil In Bronze" under the title of "Dead Man's Buoy."

Jean Forbes Robertson, actress, and daughter of Sir Johnston Forbes-Robertson, married to James Hamilton, publisher, wore a silver brooch which Prince Charlie (The Young Pretender) gave to Flora MacDonald. The brooch has been worn by Mrs. Siddons, Edmund Kean, Herbert Beerbohm Tree, Doris Kean, and Gladys Cooper.

John Deverell and his company have sailed for South Africa, where they open a long tour, Sept. 9, in a repertory that includes "He Walked In Her Sleep," "Good Morning Bill," "Murder On The Second Floor," "Thark," and "Plunder." Diana Wilson is in the company.

Despite all adverse criticism, "The Apple Cart," Bernard Shaw's latest play, comes into the Queen's Sept. 17, unchanged.

Marion Lorne, Hugh Wakefield and Robert Holmes are in Walter Hackett's new play, "Sorry You've Been Troubled," opening about Sept. 10 at St. Martin's.

G. W. Pearson, chairman of International Talking Screen Productions received a vote of confidence from the directors. Pearson explained the company was a self-contained unit controlling the raw film up to the time it went into a theatre and it was now his intention to buy into the houses as well.

Edith P. Thompson, one of the revisers of the new Oxford dictionary, died at 81, at Bath.

Eric Fenby, young Yorkshireman, reading that Frederick Delius, one of England's best modern composers, was lying ill in France with paralysis and blindness, went to act as his secretary. He will take the composer to England for the Delius Festival in October. Delius has exiled himself near Fontainbleau for 30 years.

NEW YORK

Charging minority stockholders in Loew's, Inc., were left in the cold, while the officials arranged the deal secretly and made a heavy profit, Edwin M. Stanton of Plandome, L. I., has started an action in New York Supreme Court to find out the conditions under which Fox Theatres Corp. acquired a controlling interest in Loew, Inc.

Flo Hart and Alice Vale, arrested on a charge of felonius assault made by Charlotte Burke, who alleged they beat her in her apartment, received suspended sentences when before Magistrate Ewald in West Side Court on disorderly conduct charge.

Kenneth Macgowan has formed a legit producing partnership with Joseph Verner Reed.

Embassy theatre in Orange, N. J., and Regent in Newark, have been purchased by Stanley-Fabian (Warners) from the City Investment Co. of Newark; $2,000,000 involved in the deal. Both houses seat 2,200.

Club Lido has taken over the Heigh-Ho Club at 53rd and Madison. Renamed Trocadero.

The police have been asked to look for persons who are using the name of Louis W. Fehr, president of the Newspaper Club, in soliciting the purchase of tickets.

It was found necessary to amputate the right arm of Mrs. Georgia Stelling, following an automobile accident near Westport, Conn. Mrs. Stelling, under the stage name of Sela Hidalgo, formerly danced.

Madison Square Garden Corp. offered Humbert J. Fugazy $60,000 for the fistic rights to Vittorio Campolo, the Argentine boxer whom he is managing. Offer refused.

Paul Robeson plans to appear as the Moor in "Othello" in this country. He is now in London in "Show Boat." Robeson is under suspension by Equity as the result of a breach of contract suit.

Miriam Crosby, musical actress, will shortly leave for Sonora, Mexico, to obtain a divorce from her husband, Roland Telvin, auto salesman.

Because Helen Hayes, star of "Coquette," is about to become a mother, necessitating the closing of the show, the 10 actors in the cast have appealed to Equity for two weeks' salary each from Jed Harris. Harris, the producer, is in London.

Fine Arts Oprea Co. will open its season at the Manhattan O. H. Sept. 21 with Tschaikowsky's "Pique Dame." Performance will be in Russian.

William Harris will revive Drinkwater's "Abraham Lincoln" in Oct. with Frank McGlynn in the title role.

Sentence was suspended in Special Sessions on Florence Alt (Mrs. Florence Mayers), 66, on her plea of guilty to possessing narcotics in her home, Aug. 9.

According to cable reports from Paris Abraham H. Kaffenburg, nephew of the late "Abe" Hummel and also a member of the old law firm of Howe & Hummel, died recently. At the time of his death he was managing a small picture house in the outskirts of Paris.

Mrs. Oscar Hammerstein's suit to recover $595 from Prince Nicholas

(Continued on page 71)

Mutual Wheel

Weeks Sept. 9-16

Bare Facts, Grand, Akron; 16, Columbia, Cleveland.
Best Show in Town, Victoria, Rochester; 16, Temple, Syracuse.
Big Revue, Temple, Syracuse; 16, Gayety, Montreal.
Bohemians, Empress, Cincinnati; 16, Gayety, Louisville.
Bowery Burlesquers, H. & S. Apollo, N. Y. C.; 16, Orpheum, Paterson.
Broadway Scandals, Gayety, Washington; 16, Academy, Pittsburgh.
Burlesque Revue, State, Springfield; 16, Grand, Hartford.
Cracker Jacks, Empress, Chicago; 16, Gary, Gary.
Dainty Dolls, Lyric, Dayton; 16, Empress, Cincinnati.
Dimpled Darlings, 9-11, Wedgeway; 12-14, Schenectady; 16, Colonial, Utica.
Flapper Follies, Casino, Boston; 16, Casino, Philadelphia.
French Models, Gayety, Kansas City; 16, Moon, Omaha.
Frivolities, Gary, Gary; 16, Blackstone, South Bend.
Get Hot, Columbia, Cleveland; 16, Gayety, Buffalo.
Ginger Girls, Gayety, Brooklyn; 16, Casino, Boston.
Girls From the Follies, Gaiety, Scranton; 16-18, Lyric, Allentown; 19-21, Orpheum, Reading.
Girls From Happyland, New Empire, Albany; 16-18, Wedgeway, 19-21, Schenectady.
Girls in Blue, Lyceum, Columbus; 16, Lyric, Dayton.
Hello Paree, Academy, Pittsburgh; 16, Lyceum, Columbus.
High Flyers, Modern, Providence; 16, Gaiety, Scranton.
Hindu Belles, Gaiety, Milwaukee; 16, Haymarket, Chicago.
Jazztime Revue, Irving Place, N. Y. C.; 16, Empire, Newark.
Kiddling Kuties, Gayety, Baltimore; 16, Gayety, Washington.
Laffin Thru, Majestic, Fort Wayne; 16, Palace, Detroit.
Lid Lifters, Blackstone, South Bend; 16, Majestic, Fort Wayne.
Merry Whirl, Mutual, Indianapolis; 16, Garrick, St. Louis.
Mischief Makers, Moon, Omaha; 16, L. O.
Moonlight Maids, Palace, Detroit; 16, Empire, Toledo.
Moulin Rouge, Grand, Hartford; 16, Lyric, Bridgeport.
Naughty Nifties, Orpheum, Paterson; 16, Hudson, Union City.
Nite Club Girls, Casino, Philadelphia; 16, Gayety, Baltimore.
Nite Life in Paris, Gayety, Louisville; 16, Mutual, Indianapolis.
Oriental Girls, Colonial, Utica; 16, Gayety, Boston.
Parisian Flappers, Columbia, N. Y. C.; 16, New Empire, Albany.
Pretty Babies, Empire, Toledo; 16, Grand, Akron.
Puss Puss, Gayety, Buffalo; 16, Victoria, Rochester.
Radium Queens, Palace, Minneapolis; 16, Lyceum, St. Paul.
Record Breakers, Star, Brooklyn; 16, Columbia, N. Y. C.
Social Maids, Empire, Newark; 16, H. & S. Apollo, N. Y. C.
Sporty Widows, Hudson, Union City; 16, Gayety, Brooklyn.
Step Lively Girls, Howard, Boston; 16, Modern, Providence.
Step On It, 9-11, Lyric, Allentown; 12-14, Orpheum, Reading; 16, Star, Brooklyn.
Steppe Show, Gayety, Montreal; 16, Howard, Boston.
Sugar Babies, Garrick, St. Louis; 16, Gayety, Kansas City.
Speed Girls, Gayety, Boston; 16, State, Springfield.
Take a Chance, Haymarket, Chicago; 16, Empress, Chicago.
Tempters, L. O.; 16, Palace, Minneapolis.
Watson's Show, Fox, Jamaica, N. Y.; 16, Irving Place, N. Y. C.
Whoopee Girls, Lyceum, St. Paul; 16, Gayety, Milwaukee.
Wine, Woman & Song, Lyric, Bridgeport; 16, Fox, Jamaica, N. Y.

T. O. B. A.

(Colored Show Wheel)
Week Sept. 9

Miss Ines Co., Liberty, Chattanooga, Tenn.
Hello Everybody, Palace, Memphis, Tenn.
Dashin' Dinah, Globe, Cleveland, Ohio.
No Foolin', Ogden, Columbus, Ohio.
Temptation of 1930, Koppin, Detroit, Mich.
A Flash From Dixie, Frolic, Birmingham, Ala.
Shake Your Feet, Elmore, Pittsburgh, Pa.
Hot Ella, Lincoln, Louisville, Ky.
Butter Beans & Susie, Walker, Indianapolis, Ind.
Jazzland Girls, 81, Atlanta, Ga.
Happy Go Lucky, Roosevelt, Cincinnati, Ohio.
Cotton Blossoms, Booker Washington, St. Louis, Mo.

Chatter in New York

Ethel Norris back from vacash.

Mark Hellingers are back and Gladys back in "Whoopee."

J. P. McEvoy makes all the class clubs in blue shirts.

Doorman of the Madrid leaving to train American hockey team.

Abe Blatt's colored butler was one of the actors in "Harlem."

Alice Hughes, Telegram, minus appendix.

Tonia Ingre, Russo-French prima, and Dot Adams at the Madrid.

Cotton Club's new revue, "Blackberries," premieres Sept. 21.

Sid Sutherland took Arnold Johnson at Golf and how!

Vercelle Sisters going on road with "Vanities."

Connie's Inn opens its "Load o' Coal" floor show Sept. 16.

Patsy Kelly studying card fortune telling. A side line.

Everybody congratulating Chick Kaler on marriage last week.

Dolores Costello will increase the census shortly.

Gene Goldkette and orchestra at Central Park Casino.

Ramon and Rosita arrive on the "Ile de France" Sept. 25.

Julia Shawell is now by-lined under her own name on the Graphic. Used to be Betty Colfax.

Katherine Zimmerman, Telegram, and Arline de Haas leave San Francisco Oct. 2 on a world jaunt.

Ziegfeld's youngest show girl—Diane Corday—goes in the road show of "Show Boat."

Mary Carleton couldn't get a coat of tan this summer, so dresses all in brown.

Bebe Daniels was made a Colonel (Honorary) in the 322d Pursuit Group of the U. S. Air corps.

Four Diamonds will have a new girl in the act, Mrs. Diamond retiring.

Jerry Blanchard of the Madrid scratched her name on a "Vanities" road contract.

Ogden Roof reopened its golf course, a Harlem press agent taking part of it.

Frances DeLacey's mother gives her a fast trot for beauty laurels, believe the connoisseurs.

Faith Bacon, president of a 12-hour sleep club. Three showgirls and two dancers belong.

You have to go to the chink joints on Broadway now to hear Hillybilly and spiritual jazz music.

The Sodamat is expanding. Opening another slot store in Sixth avenue and hired a press agent.

Three little girls from the Stem connected with Pathe: Irene Smith, Sylvia Levine and Dot Baker.

Frances Gabriel, popular coast soprano, all set for a lead in "Fioretta."

Epidemic of knitting and crocheting those wooly tams. All the show gals doing it!

Arthur McLeo leaving for Nice, France, Oct. 1. P. A. for Rex Ingram. Formerly with M-G-M.

There is a Boston firm making ginger ale called Canadian Dry. Opposish to Canada Dry.

Jimmy Durante is going completely "haut monde." His latest gallant greeting is: "Hello, sweets."

Billy Gould, with his grey hair looking as fresh as ever, reappeared at the NVA. Away for six years, dodging the Hollywood debs.

Lorin Larsen is handling the art and poster work at the Strand, New York, and the new Warner's, Atlantic City.

Drama critic of a morning rag printed a card, now hanging on the door of the office, reading "Ye Olde Time Drama and Filmme Shoppe."

Arthur Hopkins is reading a play brought here by Peggy Doyle who operates a howling Underwood for the Chicago Herald and Examiner.

Dorothea Ann Lannin, sister of Paul Lannin, is to wed Harry A. Tunstall, at the Garden City (L. I.) hotel, Sept. 17.

Pat Rooney, Jr., back on the Stem, his hands like a plasterer's from Kirkwooding his drives. Shoots a 76.

Jimmy Cromwell's speed boat, "Blackbottom," has turned turtle in every race, so he changed the name to "Bottoms Up."

The Hanging Gardens of Babylon have nothing on the roof garden attached to Horace Liveright's office.

Lee Posner is press agenting eight clubs in Harlem and seven in the Village, a record. Collections are tough, though.

Lou Schwartz has his sleeves rolled up for action with Tony Shayne in their booking headquarters.

Bob Suter, juvenile in coast pictures, and brother of Bill Suter, Universal director, opening on Broadway in Jones and Green show.

Those antique amethyst earrings Helen Harper wears once belonged to the Empress Josephine. Got 'em in Paris.

Eddie Cantor has gone sound in his own home. RCA Photophone equipment. Probably looks and listens at his own pictures first.

Moss and Fontana temperament holding up the premiere of the Club Lido now Oct. 11. Bobby Brooks' orchestra and Chick Endor.

Joe Young, Sam Lewis and Harry Warren sent to coast by Bobby Crawford Monday. To do a Warner pix.

Barney Reiger, of the Bank of America, has a dog he gives every attention to. Calls the mut a dice hound.

There is a fellow with a house built like a ship out on Long Island. Walls of bathroom are decorated with painted bottles of Pluto.

Picture pill pitchers will have their annual fall squawk day at the Gedney Farms Country Club Oct. 1 and thereafter.

Battling Nelson, one time lightweight champ and ring terror, has settled down as doorman at Keith's Greenpoint, Brooklyn.

Alice D. G. Miller reached New York following a visit to Italy. Looked over the B'way plays before resuming scenarioring for Par on Hlywd.

Jeff Holmesdale, titled newspaper man, returned to NYC as a stop off on his way from London to Sydney. While at home Jeff added a flying license to his souvenirs.

Estelle Garrick, sister of Eddie Jackson (Schnoz Durantes) and secretary to Tony Shayne, fell down stairs and broke her leg. She is in the Jewish hospital, Brooklyn.

Bob O'Donnell of the Interstate Circuit, Texas, dropped in to take his wife back home and find out who's doing all of this yere merging.

When a gal has Betty Day's "pulchrit" and can cook ham and eggs and coffee as she does, bring on your beauty and frying pan contests!

It was claimed that 12 wagon loads of flowers were received by the players in "Sweet Adeline," at Hammerstein.'s. All sent to hospitals.

Alexander and Swanson open Sat. night at the Park Central roof, taking the place of DeBelle and Lee. Outgoing dance team needed rest and DeBelle for operation.

Ethel Allyn, former Ziegfeld chorus girl and late principal in "Hello Daddy," opens in her first dramatic show, "Comedy of Women."

Ziegfeld is having a house party in his camp up Quebec way. Those who went last week included Arch Selwyn and the Stanley Sharpes. Rudolph Friml was already there.

That Eddie Cantor was using a new comedy song called "My Wife Is on a Diet" was advertised in each metropolitan daily Labor Day in the "Whoopee" adverts.

Louis Davidson covering police hdqtrs for Evening Post. Formerly for news. Was ousted from reporters' room by the late Commissioner Warren.

Janet Reed, of "Whoopee," unnerved by the heat at last Wednesday matinee collapsing in the middle of a scene. She recovered after the performance.

The front of the Morning Telegraph is being torn down for erection of a Nedick stand. If the paper runs out of ink, an orangeade edition.

Flo Ward has a nice record for continuous work. Just 21 and has worked in shows three years as a dancer with only seven weeks layoff. Still going.

As any doorman will tell you, twins always read each others mail. A sister twin team on the outs with each other notified the doorman not to follow tradition any longer.

Gloria Lebow, now a show girl in "Sweet Adeline" and former cigaret girl in the Broadway night clubs, is pointed out everywhere as Helen Morgan. Dead ringers!

Scores of debbies and other bridle path followers, swung their allegiance to the 67th street stable, wherein is a young Apollo, who gives instruction. Girls all tumbling for this Valle of the saddle.

Frank Vreeland, assistant to Fox's Glenn Allveine, returns this week from a six weeks' stay abroad. The pub boy made his vacation money by following a wise tip on color register.

Paramount scenario writer plays golf daily at Clearview, making caddy carry around a portable typewriter. Halts at 5th hole to write for an hour, then again for another hour at the 16th.

Jeanette MacDonald, reported to have made unfavorable screen tests, is engaged until 1932 on the two pictures she made. Just finished the "Love Parade," which Jesse Lasky says is a corker.

Homer Orvis of the New York Stock Exchange just returned from a 12,000 mile flight in Europe. Spent four days looking for a Volga Boatman. Cost him $1,100 and couldn't even find an oar.

One of the lads who used to stand in front of the Palace until he got a break a month ago, paid off his hotel bill of $386. Hotel manager presented him with a wallet engraved "Thanks."

Georgette Cohan, George M.'s daughter, may become a professional exhibition ballroom dancer. A Bermuda impresario wants to team her up with Peppy le Albrew, now in Paris. It depends on Peppy, who's Wilda Bennett's husband.

"Houseparty" and "Scarlet Pages" bowed in Monday night, one of the most depressing in point of weather. Man in balcony of the Knickerbocker, where first name show started, dropped dead at end of first act.

Patricia Lynn, who looks as if she had escaped from the front cover of a magazine, left for St. Louis and returns to join Carroll's "Vanities."

Dave Levy, from Bklyn Standard-Union, assisting Al Wilkie at Paramount studio.

Dudley Digges, one of the Theatre Guild actors, who has returned from the Coast where he directed dialog, is one of the few Broadwayites who loves Hollywood. Never sat around waiting to see a Broadway face and wanted to stay on the Coast.

Cashier in Rialto restaurant, the 3 a. m. rendezvous for night prowlers, has registered a kick against newspapermen and columnists, who have been using him as private secretary. They expect him to answer all phone calls, collect gags and call their offices for them.

Eighth avenue has become a speedway. Since paved it is the widest thoroughfare in New York. Traffic light system used but cars and trucks speed to such an extent it is a trick to walk across. Crossing Broadway is comparatively easy.

Al Jolson and frau are all set for a round the world's concert tour, to start in November, take in Australia and that country with Continental Europe, besides London, for eight months, if it goes through. You know your old pal, Al. Worrier over that is the Morris office.

Harry Rosenthal, the new actor and good, pulled a fast crack on Lou Holtz. They had been arguing about their salaries, Holtz then claiming to have had three fresh offers for pictures. Piped Rosie: "What photographer? I'm doing a short for Apeda myself."

Bond building agent, who fell in love six months ago, neglecting biz, had a scrap with his girl the other night. Took away a Spanish shawl he had given her and then returned it. Girl packed everything he gave her and sent all the stuff to his office. He sent it back. She returned it. Express company going nuts delivering the trunk back and forth.

Playful Ad?

Chicago, Sept. 10.

In local dailies last week was a full page ad of the Nokol automatic oil burner company.

One-third of the page was devoted to an unidentified photograph of Ann Livingston, who recently won a breach of promise suit against C. W. Hardinge.

Hardinge owns the Hardinge Oil Burner Co.

Chatter in Loop

Inaccurate Biographies

RICHARD HENRY LITTLE

By Claude Binyon

Richard (Moon) Henry Little conducts the Line o' Type or Two column for the Chicago Tribune. He is gray, but vibrant, and snaps his galluses after an exceptionally meaty gag.

Moon was born in Bloomington, Ill., quite chummy with Abe Lincoln and his crowd. One of the better known Bloomington myths is that when Lincoln admitted chopping down the cherry tree he failed to admit that he and Moon had been planning to make a mess of cherry wine for a couple of flaps staying at the Bloomington hotel annex.

Oldtimers hint slyly that Lincoln and Moon may have been famous for never telling lies, but nobody ever thought to inquire if they were telling all.

Tiring early of Bloomington nite life, Moon set out for the big city, wearing size 11 shoes. Just outside of Bloomington he ran into a batch of Spaniards pursuing an American citizen. The Spaniards were all for scalping Moon, but he tossed that off simply by shouting: "Me Spanish, too! Me no lika paleface gringo, nix!"

Later Moon called at a newspaper office and was given $5 for writing an account of the encounter. His story was so sensational that the incident later went down in history as the Spanish-American war. He could have written more, charged $10 and made it the Civil War.

Finding himself with a reputation, Moon next joined the Boxer Rebellion as war correspondent for the Police Gazette. This war was temporarily abandoned when Tunney took a count of 14 in Chi, although Moon had long since quit it and gone to work on the Chicago Tribune.

Given the Line o' Type column Moon figured the best way to fill his space every day was to encourage contributors. He staged a grand contest with his own beautiful self as first prize, and he was won by a contributor named Helen Henna. The girl tried to withdraw some of her contributions and take second prize instead. But Moon figured he got a better break than he deserved and refused to go unclaimed.

Moon became generally known in show business when he appointed himself chief press agent for Dennis King, who was here in "Vagabond King." The Line o' Type column during King's run was just a testimonial stomping ground, with Moon raving wide-eyed and his contributors joining the chorus. There was some attempt to start a Dennis King week, but Moon was out-guessed by the All-Alligator-Pear-Week.

This summer Moon started a Pajamas for Street Wear revolution, but too many guys were one piece short.

Moon himself wears a red flannel nightie, black on the other side.

Some of his enemies just call him Dick Little, passing Dick up like that.

Futuristically painted trucks are milling about town delivering Chi's new tab, The Times. Incidentally, this sheet gave local flaps their first taste of the "Love Nest" headline.

Ashton Stevens has a new photograph heading his "Column or Less" in the Examiner. Now, instead of looking like O. O. McIntyre with a bad cold, he resembles a guy who just thought up something he thinks is funny.

A fan complains by letter that Variety reviewers are wasting their time trying to figure out audience "physiology."

Photomaton shops in the black belt have their machine fixed to make pale prints, because of complaints about dark muggs.

NEW YORK THEATRES

NEW AMSTERDAM THEA., W. 42d Street.
Erlanger, Dillingham & Ziegfeld, Mg. Dir.
Mats. Wed. & Sat.—458 Seats at $1
EDDIE CANTOR
in **"WHOOPEE"** ZIEGFELD LAUGHING SENSATION

ZIEGFELD Thea., 54th st. & 6th av. Cooled by Frigidaire
MATS. THURS. & SAT.—HALF PRICE
ZIEGFELD SHOW GIRL
with DOROTHY STONE
CLAYTON, JACKSON & DURANTE

BELASCO Thea., B'way & 44 St. Eves. 8:50. Mats. Thurs., Sat., 2:30
DAVID BELASCO Presents
It's a Wise Child
A New Comedy by Laurence E. Johnson

PLAYHOUSE W. 48th St. Evs. 8:50 Mats. Wed., Sat., 2:30
STREET SCENE

RADIO KEITH Orpheum
"It's R-K-O Let's Go"
R-K-O PALACE B'WAY & 47th BRYANT 4300
MOLLY PICON
HORACE HEIDT & CALIFORNIANS
SOLLY WARD & CO., JANS & WHALEN
LOTTICE HOWELL
Yates & Lawley, Byron & Willis
Serge Flash, "Princess Pat"

R-K-O PROCTOR'S NEW EAST 58th ST. NEAR 3rd AVE.
Wed to Fri., Sept. 11 to 13
Famous Movie Star **KENNETH HARLAN** In Person
Amerique & Neville & 3 Neal Sisters
Walter Dare Wahl; Other Acts
JACK MULHALL in "TWIN BEDS" All Talk

R-K-O PROCTOR'S NEW EAST 86th ST. COR LEXINGTON AVE.
Wed. to Fri., Sept. 11 to 13
MERCEDES! CHAS. WITHERS
MEL KLEE; Other Acts
JACK MULHALL in All Talk Frolic "TWIN BEDS"

EARL CARROLL THEA., 50th St. & 7th Ave.
Mats. Thursday and Saturday
EARL CARROLL'S
"SKETCH BOOK"
New Revue of Laughs and Beauties by EDDIE CANTOR
Featuring WILL MAHONEY, WILLIAM DEMAREST, THREE SAILORS, 56 PRIZE BEAUTIES.

ARTHUR HOPKINS Presents
The COMMODORE MARRIES
A Comedy Drama by Kate Parsons with WALTER HUSTON
PLYMOUTH Thea., W. 45th St. Evs. 8:50 Mats Thurs. & Sat., 2:30

Keep COOL at the Refrigerated
CAPITOL B'way & 51st St. Midnight Pictures Nightly at 11:30
JOAN CRAWFORD in "OUR MODERN MAIDENS"
An M-G-M SOUND Picture
with Rod LaRocque, Doug Fairbanks, Jr., Anita Page, Josephine Dunn
On the Stage—"Atop o' New York," a revue featuring return of WALT ROESNER conducting Capitolians

ROXY 50th St. and 7th Ave. Dir. S. L. Rothafel (Roxy)
William Fox Presents the All TALKING Fox Movietone Drama
BIG TIME with LEE TRACY
Mae Clarke, Daphne Pollard, Josephine Dunn, Stepin Fetchit
On the Stage—"BIG TIME MELANGE" with Roxy Ballet, Chorus, 32 Roxyettes, Patricia Bowman, Viola Philo. Fox Movietone News. MIDNIGHT PICTURES EVERY NIGHT. MATINEE PRICES AFTER 10:30 P. M.

Warner Bros. and Vitaphone Singing-Dancing Pictures
GOLD DIGGERS of BROADWAY
Winter Garden | B'way & 50 St. | Daily, 2:45, 8:45 Sun., 3, 6, 8:45
AL JOLSON
in "Say It With Songs"
Midnite Show Sat., 11:45
Warner Bros. Thea., B'way & 52 St. | Daily, 2:45, 8:45 Sun., 3, 6, 8:45

MARK **STRAND** N. Y. and Brooklyn
Starting Fri., Sept. 13 Warner Bros. Present
On With the Show
100% Natural Color and Laughter
Now Showing, "The HOTTENTOT"

MEYER GRUSMARK
"The Theatrical Jeweler"
Special discounts to the profession. Choice collection of diamonds, jewels, precious stones, odd gifts, novelties, etc. An unusual feature of our service is EXACT COPIES of ORIGINALS.
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1588 Broadway, N. Y.

Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Mostly the stories dealt with baseball and prize fights players and pugs. This series is reprinted weekly. Story below appeared in Variety, July 1, 1921.

CON JAMS HIMSELF WITH BOXING BOARD

Rings In Bozo for Scrap, but Bozo Won't Fight

Syracuse, June 29.

Dear Chick:

I'm in a pip of a jam with the local boxing commish, all because I tried to let Eva Moe make a little jack with a tramp that he is managin'. We put on another set of bouts up here this week. Moe has been beggin' me to use his lightweight Kid Bozo, so I matched him with Tomato for the star bout.

CON

Moe told me Bozo would weigh about 138, so we made it catch weights. I got the local sporting writers to give Bozo a break, and they invented a record for him that would make Joe Gans roll over in his grave.

Tomato has been trainin' and was in fine shape, so I warned Moe to make Bozo make a fight out of it for I figured this Bozo couldn't be much as he had never licked anybody and if he had he wouldn't be trainin' around with a pork and beaner like Moe.

I didn't get a peek at Bozo until they climbed in the ring as he and Moe drove up from New York in a flivver and just made the fight in time to get in. When he climbed through the ropes I nearly threw ace deuce. He was nearly as big as Mike Gibbons and had stomach muscles that hung down to his knees.

All the trainin' he's done since they closed the saloons was to get an occasional hair cut. The only way this bird could get in shape would be to dive under a steam roller.

When they announced his weight at 138 I thought the wolves would tear the joint down. I run around to Moe and again warned him not to let his bimbo dive as we would both get run out of town. He told me that Bozo would fight until he was carried out and that he carried a lot of natural fat like Young Corbett used to and that he was in good shape.

Well in the first round Tomato made a face at him and he went down for a 9-count. You ought to hear that crowd roar. Moe finally bulldozed him into gettin' up after threatenin' to crown him with a water bottle.

He went down six more times, once after getting hit on the arm, but I had them cut the round a minute and crossed Bozo, who was ajmin' to get away quick. The second round was hardly started when he started the trampoline again, and I was afraid to pull the bell. He got up at 9, after the crowd started to swarm into the ring, and covered up worse than Leach Cross used to.

Moe run around to our corner and told me that Bozo was only stallin' and that he always took a coupla headers to make the other guy think he was a set up. This gave me a little courage, and when the round ended I told Tomato not to hit Bozo any more until I told him to, but to run and cover up himself and make the other guy fight or quit without being socked.

This nearly worked and the fight went two rounds more. But Bozo wasn't goin' to have any blots on his record, so what does he do but run head on into Tomato and then take a Brodie that was a cross between a nip up and a back hand spring.

The referee, trying to be a clown, keeps on countin' up to 50. By that time the natives had invaded the ring and started to work on Bozo and Tomato. Tomato fought his way loose, and we both took it on the lam.

The boxin' commission have served notice on both of us that we are suspended pendin' an investigation. They think I had the fight in the bag. Moe took an oath to me that he had bet a 100 smackers that his life saver would stay the distance.

Where he ever dug this guy up is a mystery to me. He didn't know his right hand from his left and couldn't take any more punishment than a marshmellow. If he's a fighter I'm the world's champion watch maker.

I will be crabbed for life in this burg if I ain't washed up by the boxin' board, and with the ball club goin' bad it looks like a great summer. I'm off those New York pugs for life unless I see them work first. I wouldn't take nobody's word from now on, and if they offered me Benny Leonard I wouldn't believe them without his birth certificate.

I'll let you know how I make out.

THE RENTING RACKET AIDED BY "NAMES"

Slick, starched collar renting agents in class apartment houses are employing the names of Hollywood and Broadway celebrities to clinch leases with come-ons.

You can't even rent a haunted house nowadays that they don't tell you the ghost is a famous stage or screen star. New York is jammed with new apartment buildings and the boys have to talk fast to rent 'em.

A prospect gets a load of language like this:

"You say you want a three-room apartment, Mrs. Gluskin. Well, we have just what you want. Wait till I get the key and I'll show you 302."

Entering 302 the agent goes to work.

"This is particularly ideal for a woman of your poise and bearing, Mrs. Gluskin. George Arliss had this apartment until last month. He had to fulfill a picture contract, otherwise he'd have kept it. Dorothy Knapp has called three times this week about it, but she can use a two-room suite downstairs.

"Now let me take you upstairs to 710. It was furnished by Glenn Hunter. But Mr. Hunter went abroad. The view is delightful. From this window you can look across the street and see into the windows of Al Jolson. There's Mrs. Jolson in the window now."

This goes on until the prospect is so coked with the names of stars, she thinks she's one herself.

And falls.

MRS. CASWELL LENIENT

But Court Holds Usher Charged with Theft from Her Room.

"I am loath to prosecute the boy. But I am informed by the assistant district attorney that I am powerless. If I had my way I would give the youth a new chance," said June Castleton Caswell, former Ziegfeld show girl and widow of Danny Caswell, in West Side Court to reporters when she appeared as complainant against a youth who entered her room at the Paramount hotel and stole a valuable clock and a diamond and carnelian stone brooch.

The boudoir clock and pin, given to her by her late husband, was found in the defendant's room in the Paramount hotel. He was unable to give any reason why he stole them except to say that he was a jobless theatre usher.

He gave his name as Leo Golkopf, 16, of 1556 Southern boulevard. He had been stopping at the Paramount hotel on the same floor with Mrs. Caswell. The latter had gone to Long Beach for the holidays.

Suspicion centered on Golkopf. He was grilled and then admitted to Detectives Charles Dugan, Frank Harkins and Clarence Gilroy that he took the clock and pin. He pointed to where they were in the room. Golkopf's record showed he was arrested in 1929 and received a suspended sentence in Special Sessions. Magistrate Ewald held Golkopf for trial.

Danny Caswell died four years ago. He was known as the "boy millionaire."

"I am still a widow," said Mrs. Caswell.

Clan Gathers

Del Monte, Cal., Sept. 10.

Caddies around the Los Angeles golf clubs fight shy of carrying bags for a millionaire athletic screen star. Kids claim he never tips, whether it is for 18 or 36.

Arthur Bernstein trekked here with his own caddies. Set a fad which the Hollywood mob followed. A break for the youngsters.

Charles Irwin copped one of some 40 prizes at the Monterey Peninsula Club by shooting an 80. He is a 10 handicap man.

Sam Blythe has a home at Pebble Beach facing the famous 14th hole. Had plenty of friends visiting him during the tournament.

Clarence Brown flew up twice to attend the tournament. Just a two and half hour air jaunt from L. A.

"DIRT" HELD OUT OF HART-VALE HEARING

An attempt to bring out some alleged dirt in the hearing of Flo Hart and Alice Vale was checked by Assistant District Attorney Eugene McAuliffe, in West Side Court, when the prosecutor raised an objection.

During the course of the examination, the complainant, Mrs. Charlotte Burke, divorcee, collapsed and had to be carried to a rest room.

The hearing was halted for almost an hour until Mrs. Burke regained her composure. At the end, Magistrate George F. Ewald stated that the evidence showed the trouble was over money and in the main the story of the complainant was not corroborated. He imposed a suspended sentence on the defendants after their attorney had pleaded them guilty to the charge of disorderly conduct.

As Miss Hart was leaving the court a representative of the Hotel Embassy served her with a summons charging that she owed the hotel a board bill for $400 of two years ago.

The summons is returnable this week. She stated that there must have been a mistake as she never resided at the Embassy.

Mrs. Burke was elated over the verdict. "At least my assailants were found guilty."

Detectives Joe Fitzgerald and Jim Difarari testified. They told of the complaint made, the arrest and the identification of the defendants by Mrs. Burke.

Testimony.

Mrs. Burke testified at length. She told of Flo Hart phoning and stating that she was bringing Mrs. Burke's crystals. "Flo entered with Miss Vale, whom I never liked. I had in my room Viola Wayne and Charmaine Edwards. Both were locked in a room by the defendants and then I received the beating.

"Miss Vale choked me and both stamped on my face. I became senseless. My friends were later liberated. Dr. Harry Gilbert was summoned and attended me. I was then taken to the Medical Arts Sanitorium."

Mrs. Burke denied she had stolen $43 from Flo Hart and when Flo's attorney asked if she (Mrs. Burke) had ever made an indecent proposal to Miss Hart, she shouted, livid with rage, "No." She testified she owed Flo $20 and told Flo to come and get it.

Miss Wayne stated she saw Mrs. Burke steal the money, although she was unable to tell Mr. McAuliffe why she didn't tell Miss Hart. She stated that she and Mrs. Burke had about ten gins. Mrs. Burke had testified she had no drinks. It was at this juncture Mrs. Burke swooned.

Dr. Gilbert told of the injuries and stated there had been no evidence of Mrs. Burke drinking the night she was assaulted. The court ordered the complaint reduced from felonious assault to disorderly conduct.

Mrs. Burke has been living at the Emerson hotel, where the alleged assault took place. Flo and Miss Vale have been living at the Hotel Ogden.

Four men carried a screaming woman out the rear entrance of the Manger Wednesday night. Shoved her in a cab and handed the driver $5, telling him to keep going until she shut up. "As soon as she is tired of yelling bring her back," they said. She isn't back yet.

I. Miller, Starting Small Shoe Store In 1895, Left Fortune of $7,000,000

Israel Miller, head and founder of the I. Miller & Sons' shoe store chain, who died last month in Paris, left an estate valued at $7,000,000, the greater portion of which goes to his wife and six children under his will filed last week. The executors of his estate are his five sons, George, Maurice, Charles, Michael and Irving, all actively engaged in the extensive shoe business their father started.

Under the terms of the will, 21 Jewish charitable institutions receive bequests totaling $128,500; relatives here and in Poland divide $131,000, and two employees, Jacob Galante and Jacob Domash, get $3,500 and $2,000, respectively. Total bequests to charity, relatives and employees aggregate $265,000.

The widow, Mrs. Anna Miller, receives $50,000 in cash and the proceeds of insurance policies payable to her, estimated at $50,000, the family home and adjoining ground at Long Beach and personal and household effects, including furniture, jewelry and automobiles.

Each of Mr. Miller's 13 grandchildren receive $5,000, the residuary estate being held in trust by the Guaranty Trust Co. and the income paid equally to the six direct children for 20 years. At five-year intervals they are to receive one-fourth of the principal. The children are the five sons and a daughter, Mrs. Rose Wacht.

116 Miller Stores

The will provides that Irving Miller, the youngest of the sons, must marry in the Jewish faith in order to receive his inheritance on the same basis as his brothers and sister.

I. Miller started in the shoe business on the lower east side, New York, in 1895. Early identifying himself with theatricals and making a specialty of shoes for showfolks, the chain spread out under the I. Miller system. There are now 116 Miller stores in New York and the key cities, 228 agencies in every section of the country, and a manufacturing plant in Long Island City.

NO FINGER-PRINTING FOR DAVIS, PLAYWRIGHT

Bitterly opposed to having his fingerprints taken when ordered by Magistrate Abraham Rosenbluth in Jefferson Market Court, Irving Kaye Davis, 29, playwright and residing at 33 Riverside drive resulted in the playwright being held without bail for a further hearing.

Davis, author of "Pay Day" and "Veils," was arrested on the charge of grand larceny. Davis was summoned to court by George Stevenson, "contact man" of 19 West 35th street. He averred that he was given a check by Davis for work he had done. The check was for $138, and it was returned "no good," according to Stevenson.

Magistrate Rosenbluth directed a charge be drawn against the playwright. When it came time to fingerprint Davis—customary so that bail can be fixed—Davis refused. He stood upon his constitutional rights, he declared and stated that the courts had no right to "print" him until convicted.

Magistrate Rosenbluth explained the purpose of printing him solely that he might fix bail. Davis was adamant. There was nothing for the court to do then but to hold him without bail.

Davis was led away. Davis is said to be the husband of Elsa Shelley, who starred in the "Leopard."

SONGWRITER'S PLIGHT

Sentence Suspended on Frank Davis For $33 Theft

Frank Davis, 47, of 816 East 16th street, Brooklyn, song writer, was given a suspended sentence in Special Sessions on his conviction on a charge of petty larceny. Several Broadway personages, including actors, actresses and music publishers, interceded on behalf of Davis.

The defendant was arrested Aug. 21 on the complaint of Oscar Booner, tailor, of 840 Broadway. For several months, while his wife was ill and Davis was broke, he worked for Booner as customer's man. It was charged that Davis made collections from Booner's customers and failed to turn in the money. The charge on which he was tried was the theft of $33.

According to Jacob Lichter, probation officer, Davis for several years was song writing. Among some of the pieces he turned out were: "I Am Going to Be Nobody's Fool," "Someone Cares," "When You're Lonesome," "An Old-fashioned Girl" and "I Am Missing the Kissing of Someone." Among the publishers who wrote were George Bennett, and members of the firm of Shapiro, Bernstein & Co., 1567 Broadway.

According to Lichter, Davis' troubles were due largely to the illness of his wife. During the past year he has not written any songs.

$3,500 Rings for $190!

New Britain, Conn., Sept. 10.

Three diamond rings stolen from the dressing room of Mrs. Florence Vernon, a New York actress, at the Strand theatre, are not at the bottom of a pond, as John Wass told the police.

John Law recovered two and a third is in a New York pawn shop. The rings are valued at $3,500.

Wass, Frank Buchieri and John Demora will tell the court all about how they got possession of the sparklers. They have been bound over for trial under heavy bonds.

Demora, the police say, bought the rings for $190.

Thomas Murray Acquitted

Thomas Murray, 27, ticket agent of the Belvidere Hotel, was acquitted of a charge of taking bets on horse races after a hearing in Special Sessions.

Murray was arrested by Det. Joseph Hamill of the Third Inspection District at 235 West 46th street on July 30.

COLORED MAID STOLE JOHNNE CLARE'S RING

Charged with the theft of a three-stone diamond ring from Johnne Clare, English actress, Dorothy Smith, 25, colored, of 115 West 143d street, was arraigned in West Side Court before Magistrate George F. Ewald on the charge of petty larceny. She was held for trial in the Court of Special Sessions.

Miss Clare came to court with a lorgnette which she used. She is now residing at 200 West 54th street.

Defendant had worked for Miss Clare for two days. On the third day she failed to appear. It was then Miss Clare discovered her loss.

Arrested at her home at 3 a. m., the ring was found in the possession of the maid.

Chi Wedding Goes Wrong

Emil Baum, 30, is probably now in the Windy City. Baum was to have a hearing Saturday in West Side court, but failed to appear. So did his bride of a few weeks who was to be the "rapper" against him.

The Baums have been living at 245 West End avenue. Baum, who told the court he was a realtor of Chicago, stated he married Patricia Burg, dancer and singer in Chicago. He explained he was on his honeymoon here and came to his parents-in-law.

"The proper thing for a son-in-law to do, your honor," said the realtor. "Quite so," replied Magistrate Ewald. Baum stated he met his frau in the Frolics in Chicago and after a swift courtship married her on Aug. 14.

"I came to New York to meet her parents. We made our home at 245 West End avenue. My wife became angry and we had a little quarrel. Baum chased his wife to the street in her nightie and he was arrested on the charge of fighting with the apartment attaches. He was fined five simoleons for this offense.

BABY COX DOESN'T BELONG TO COOPER

The low down on Baby Cox of "Hot Chocolates," given by the colored star herself and George Immerman, one of the owners, in affidavits to Supreme Court Justice Crain, caused the court to deny an injunction plea by Jimmy Cooper, claiming to have her under contract for the present season to restrain her from appearing in "Hot Chocolates" and at Connie's Inn, or for anyone else than himself, and for $12,000 damages.

Cooper insisted that Baby Cox's services are unique, and that her place cannot be filled because she can sing, dance and read lines. Baby Cox replied that she never got more than $75 a week with Cooper, while Connie and Immerman gave the first Broadway appearance to the daughter of the late Jimmie Cox, who was in her father's show, "Jimmie Cox's Georgia Red Hots," appearing in the south and west when he died in 1924, and pays her $115 a week.

Baby Cox said, "While I can sing, dance and read lines, there are thousands of colored performers who do likewise."

Immerman said he believes that Cooper has no use for her services "but is maintaining the action solely in an endeavor to extort money from her now that she appears to be making some headway in the theatrical profession."

Wheel Rotation Switch To Save Travel, Fares

In the readjustment of the Mutual route this season shows do not come into the Columbia, New York, from Boston as formerly. They hop over from the Star, Brooklyn, which follows Reading.

From the Columbia the shows jump to Albany.

This new arrangement gives the show a break on fares as well as giving the players two consecutive weeks in New York.

UTICA OFF MIDNIGHTS; ROUGH HOUSE AT START

Utica, N. Y., Sept. 10.

Midnight performances of Mutual Wheel shows at the Colonial are "out" for all time.

It took eight cops and the house staff to restore order when "The Speed Girls of 1930" attempted a midnight show. The stag audience wanted dancing fems and nothing else; male principals were driven off the stage by whistles and cat calls.

The performance came to an abrupt halt after 55 minutes. The audience sat through the exit march. The orchestra tried "The Star-Spangled Banner," but the gay boys yelled for more wigglers.

The performers departed, and the orchestra did likewise. The audience evened up the score by tearing seat covers, smashing display frames and, going to the rear, breaking theatre windows.

Burlesque Reviews

GINGER GIRLS

(MUTUAL)

Mutual's can't get by without the runway stuff. Muggs still going for burlesque want that close-up of flesh which the runway provides or they won't give the teasers a tumble.

The above was evident Thursday night with "Ginger Girls" at the Hudson, Union City, N. J. The house has neither runway nor runway ensemble. That's the answer for the flop of the semi-strips.

"Ginger Girls" fared better than many of its follow ups will because it's a good show by itself. It's the best so far that Mutual has projected this season or last, having good comics, dame strength and the other requisites for burlesque.

The show has a brace of hard-working comics in Tommy Levene, doing Hebe, and Charles Robinson, doing tramp. Both know their onions and give it to them wide open but less crudely than some of their wheel show contemporaries. The boys are there whether working solo or double, sharing the comedy burden equally and getting plenty of results.

"Verne," sexy blonde with looks and everything else, is soub and co-featured with Levene. She affects Frenchy accent, misses the lingo occasionally but is otherwise okay. In both numbers and dialog bits she scored, but flopped on her first teaser when the outfronters wouldn't carry along the stall stuff. Later she speeded up and it was different.

Blanche Burnette, plump blonde, doubled the soubing assignment and also had plenty to show and some shaker as well. She gave them everything they won't see when the show hits the Columbia, New York, since the latter has dampered on the hip twisting with the shows going in there depending much on the house ensemble backup. Thelma Gleason, vivacious redhead, and Vic Gaselle round out the dame contingent and are also eye-fillers, showing lots. Don Trent is a corking straight and Harry Delmont an above average juvenile for burlesque.

Comedy as usual spots many familiars but are sufficiently revamped and well handled by the comics to make them acceptable. Plenty of double entendre but cleaned up to a higher plan than out and out smut, the drawback of most Mutuals.

All take their work seriously and if the mob can carry its present enthusiasm throughout the season, "Ginger Girls" should rate well in the prize contest.

Most of the comedy clicked, especially a revise on "Ghost In The Pawnshop," revamped into a graveyard bit and handled by Levene and Trent. The latter hires the comic to dig up a body and the ensuing spooky stuff rolls them. The street fakir bit by Robinson and Trent was another chuckle getter.

Numbers are gingery with choristers putting plenty of pep in their dancing, great if it can last. Costumes and scenery new and fresh and with the show having everything in its favor if it maintains present tempo, both in numbers and bits.

But back to the runway argument. Few Mutuals will stand on their own as this one did and will find tough sledding in houses where Varicose Alley is conspicuous by absence.

EAST SIDE STOCK

(Winter Garden)

"Only a Rose" is superb burlesque even through a monocle.

The seat next was occupied by an English dude with an Oxford laugh, an Eton waistcoat, Buckingham collar and a Pall Mall pane of glass in his eye.

He totally ignored members of Local No. 234 of the Plumbers and Steamfitters' Union who surrounded him. His attention never left the rostrum or runway, by Jove.

Now that's a bit inaccurate upon reflection. His Lordship, during intermission, delved into his trousers and extracted a dime for a combination "chocolate bar and mysterious mirror," dispensed by the uniformed boys. And he copped a few peeks at the nude literature the plumbers bought.

But from the moment the butterfly curtain spread, revealing the runway girls and a kinky-haired soubret with a voice like Arthur Caesar's, Lord Gambshire kept his lorgnette on Minsky's 32 hip-percolators.

During the hotel sketch the plumbers arose from their seats, for it looked as if the pride of Britain would try to check in. When the three comedians took their respective wives in rooms and came out in the lobby saying their spouses were inside "smoking," that Buckingham collar wilted.

Lord Gambshire yelled a "Cherio" when another lay-'em-out-in-the-aisle soubret led a single-hosiery number. Only an embroidered heart separated the gals from bathroom revelation. A topping number Ask his Lordship.

Thirty-two girls and 15 principals quite satisfied the Londoner. Even the orchestra got a deserving hand from him. But how he went for Ruth Osborne, Ray Dix, June Palmer and Elaine Cullen! Elaine is in the chorus, but she did a specialty during a "pick-out." Ruth said Elaine was better than anything one could see uptown. Lord Gambshire, after due inspection, raised the compliment, including all the British colonies.

Now if the show didn't have all the value his Lordship indicated by his elevated clapping and pronouncements, Steve Cassidy of Local 234 would have crowned him with a pocket wrench.

The folks in England will surely hear that Minsky's is a spot, especially this 17th (?) season's show, with the highly comical Steve Mills and Bob Nugent. Even Harry Cornell, the straight man, may some day hear that Lady Withers-Dale Gainsborough received a scented note from Lord Gambshire boosting him.

Several sketches are taken from uptown musical comedies. For example, the long distance call where the operator butts in and says she can hear the party asking for the $125 hotel money. That was in "Vanities" three years ago. But such scenes as "Step by Step," with the girls carrying muskets while the tenor walks on a treadmill, are immense.

The show is fit for the amusement of class trade. Four of the seven soubrets have good voices and the dancing of Carmen is a white version of Louise Cook.

Lord Gambshire enjoyed it, and so did the plumbers.

Mr. Minsky has virgin soil over in England waiting!

NAUGHTY NIFTIES

Mutual

It isn't Hammerstein but Gus Kahn who presents a Helen Morgan this week at Hurtig & Seamon's Apollo in 125th street. If the boys from the pool and billiard rooms around there expected to see the real Helen, they were disappointed. This is a Morgan without a piano. She has a veranda and all that, but no piano. And what a veranda! The runway fans aren't interested in pianos anyhow. A veranda is better at $1.65.

Miss Morgan's "It" number with the girls didn't affect the billiard sharks as much of a three-cushion play. And the pool table boys paid scant attention to the rotations of the first batch of girls who wobbled on.

But when Gladys Gilbert jelly-rolled-on soubreting "What A Day," the knights of the cue went wild. She chalked up a hit. Paul Kane, who did the dances, and George "Button" Fares, credited with book and lyrics, deserve a mild hand. Only the girls lifted their feet as if they had concrete in their slippers. And the lyrics may have had "Buttons" but no buttonholes.

Four comedians can divide about three laughs in the whole show. It's a cinch the poolroom bunch won't shoot a better game if laughs have anything to do with co-ordinating nerves and muscles in pool.

There wasn't enough "English" on the Stage-door Johnny number, which gave the comics plenty of room to be funny. They made their shot but sank the cue ball.

Peggy Delmar, another soub, ran the table for 15. She wiggled in this pocket and that and had the cunningest little scream for exit. One might say she ripped the cover off the table.

Miss Morgan and Lew Harris, the straight, pulled off a neat looking bride and bridegroom number with splendid costuming and nicely arranged dance by a shimmy shaker with a lurid wiggle.

Maude Grey's oriental dance failed to click handsomely. Her writhings had the chassis but there were time deficiencies.

Altogether the show was a poor game of rotation. "Naughty Nifties" winding up short of the eight ball.

JAZZ-TIME BABIES

(Mutual)

Luke Steelbeam, the riveter, would punch anybody in the kisser who doesn't agree with him that the show at the Irving Place this week is quite the nuts and bolts.

Luke, every Monday for the past three months, has reserved the same second-row seat. Monday he called the box office and made reservation for two. The other ticket was for a big package he brought. Further Luke looked his best. Both paws had been well scrubbed, his hair was combed and his suit smelled of a pressing. He didn't take the coat off this Monday, and instead of chewin' tobacco he dragged cigs.

Luke had flowers for that cute little soubret trick, who strips with a Manger hotel scream in the Hot House number. It's near the end, but Luke waited. He gave his big hands to Eloise Dwan for her Love Song. And he roared applausively for the Uplifting club number with Harry Leff, Frank DuFane, Gladys Lockwood, Jack Hunt and Dolly Ashton.

Only a riveter can smile correctly in appraisal of the long line of gams which cavorted in splendid rythm following that spasm.

Right after the "On Your Head" number, Luke started unwrapping his package. Pretty soon the Irving lost its aroma of Little Italy, Dreamy Chinatown, Foist Avenue, and Bull Durham. The boys smelled roses and dahlias, carnations and pansies. It all seemed so funny.

Directly after the Playmate sketch, out came the little house favorite and Luke's warm water. He trembled. She looked down at him and gave him that with her right hip and gave him this with her left hip and then did torso rat-a-tat-tats which drilled poor Luke's heart the way he sinks holes in iron.

The music, the dancing and the funny antics of MacAllister and Weber were forgotten so far as Luke was concerned. Luke didn't know when it was proper to give her the flowers—before the number or after! Luke did what he thought was best and handed them up to her outstretched arms in the middle. She thanked him with a few extra wiggles, a kick, three or four stoops and then a final shake.

Luke left the joint Moanin' Low But he was feelin' as if drilling holes in the clouds.

Phila. Music Strike Windfall for Hirst

Philadelphia, Sept. 10.

Issy Hirst is mopping up with his stock burlesque at the Bijou, cashing in heavy on the musician strike situation that has kept the legit musicals out for several weeks.

Plenty of new patronage, probably temporary slummers, figuring the glimpse of the stock wiggle opera a lark.

With the dough streaming in, Hirst is giving them fresh material in the way of performers at least every two weeks. The stock uderwent an entire change of personnel this week. The new brigade includes Margie Pennetti, Dolly Barenger, Raymond Payne, Jack Gibson, Billy Wallace, Harry Harrigan, Nat Lewis, Beatrice Bell, Mabel Cadwell, Ruth Gilbert and Betty Palmer.

Moaning Girls

(Continued from page 1)

brought a cat into his room to prove it.

But the doctors had forgotten their patient insisted his inside cat was black, and the animal he saw was gray. So he exclaimed:

"Now I know you're trying to fool me, because my cat is black. You haven't gotten it at all."

"Chronic actors are in the same predicament," the girl said. "They won't take any other kind of work because they insist they are actors. One woman about the office is an illustration. She is called 'The Vanishing Ingenue.' Must be over 50, but wears curls, ruffles and ribbons, and insists she can only play ingenue roles."

"Maybe we are all victims," another girl chimed in; "we all think we can act although we have never made good."

"Well," said the first girl, "I take other jobs when I can't get one on the stage, just to prove to myself that I haven't an obsession."

"So do I" and "So do I," said others.

Squawkers

Some girls at calls stand around complaining about various agents.

"I know lots of nice people—millionaires and everything, and they don't high hat you like some of these agents who have gotten ahold of performers with money."

"The trouble with me," remarked one girl, "is that I am not an office actor. The way some can come in, throw the bull, bluff or play up to the agents, is funny. And they get jobs more easily than if they went to all the auditions."

Where From

Where do all the girls who answer these calls come from?

No matter what type of call it is, every variety of girl arrives. Young, old, pretty, ugly, well dressed, shabby, dancers, show girls and singers. Singers who look as if from church recitals come to the calls because their singing teachers have promised them a Broadway audition as a reward for the schooling.

The ugly girls (plenty) point out the pretty ones and say they would be mediocre looking upon the stage. One or two girls have literary aspirations. One speaks of a poem she has written and says it will probably get another rejection slip from "Papa Mencken."

A few discuss moving to Greenwich Village from Brooklyn if they get a job.

When the call is dismissed for this day with no results and the girls disperse, for about half an hour they can still be seen around Times Square, in phone booths, at soda fountains, or entering agents' offices, still bemoaning their woes.

Burlesque Changes

Margie Connors has supplanted Flo Dillon with "Girls From Happyland" (Mutual).

Pat White, veteran comic, joined the stock at the Music Box, Buffalo, N. Y., this week.

Virginia Jones, former house runway soub at the Columbia, New York, has shifted to similar spot at the Star and Garter, Chicago.

Fritzi White supplanted Gertrude Hayes, Jr., as house runway soub at the Columbia, New York, this week (Sept. 9).

Salary and Talent

There's a young comic on the Mutual wheel getting $45 a week. He is so good that one of the experienced circuit docs predicts he will be a feature in a year.

But not at $45, and probably not in burlesque.

MUTUAL'S CENSOR AXE SWINGS AS A GESTURE

With Mutual's season scarcely two weeks old, the censorial axe is sharpening to swing upon the personnel of at least three of the wheel shows. The clip will come direct from Mutual headquarters.

The axe swinging, however, is being kept under cover in so far as the swipe being official with matters turned around so as to put the burden of the proposed changes on the shoulders of the show operators. This is probably done so as not to have it get around the circuit that the involved trio of shows are not up to standard.

From all accounts it's the shows themselves and not the performers that are bad. Comics without the proper ammunition to reach the laugh target are not held to blame for the mediocrity of the shows.

With burlesque flopping at best, this replacement stuff seems a gag, since among all the availables left for the racket it would seem one grab out of the bag is as good as another.

With $125 tops for comics and only a handful getting that amount, especially in shows where the featured soub takes the big money, the censoring stuff is a laugh.

Judgments

Coleman Goetz; M. Earle; $556.

Regal Revues, Inc.; **Godell Theatres, Inc.**, and **Link Amus. Corp.**; M. Breger and others; $793.

Plastograph Film Laboratories, Inc.; Lloyd's Film Storage Corp.; $2,322.

Culture Amus. Corp.; National Theatre Supply Co., Inc.; $1,065.

Cosmopolitan Opera Co., Inc.; Armand Bagarozy and Joseph Viviani; A. K. Broadwin; $1,261.

Link Amus. Corp.; Nat. Theatre Supply Co., Inc.; $1,039.

Regal Revues, Inc.; Nat. Theatre Supply Co., Inc.; $241.

Aress Amus. Co., Inc.; Nat. Theatre Supply Co., Inc.; $85.

Billy Baskette; Metronome, Inc.; $224.

INCORPORATIONS

New York

Limshot Amusement Corp., Kings; operate theatres, motion pictures, vaudeville; $10,000; Ida Ritchkin, Lillian Smolin, Herbert J. DeVarce. Filed by Wacht & Cohen, 25 West 43d st., New York City.

U. P. N. Film Co., Inc., Manhattan; operate theatres, moving pictures; $5,000; Charles F. Unger, Henry Forth, Edward Fuchs. Filed by Alfred Fuchs, 223 East 86th st., New York City.

Grist to the Mill Corp., Manhattan; operate theatres, vaudeville; 800 shares—200 preferred and 600 common no par value; Lewis E. Gensler, John Leffler, Violet Margowitz. Filed by Bloomberg & Bloomberg, 1482 Broadway, New York City.

Ray Productions, Inc., New York; operate theatres, moving pictures, plays; 150 shares no par value; Joseph Milbert, Marion Block, Celia Rubin. Filed by Murray Winkle, 1440 Broadway, New York City.

Vinlaw Corp., Manhattan; operate theatres, moving pictures, vaudeville; $5,000; Philip Goodman, Mack Hilliard, T. Roger Maham. Filed by Emily Holt, 149 West 42nd st., New York City.

Dissolutions

Associated Motion Picture Stars, Inc., New York. Filed by Melvin Howard Osterman, 25 West 43rd st., New York City.

DELAWARE

Artkraft Sign & Sales Co.; $100,000; F. A. Burns, L. Stentzler, G. H. Stentzler, Detroit.

General Audiphone Corp.; 6,000 shares no par. M. M. Lucey, R. E. Thompson, H. B. Money, Wilmington.

Mexican People's Bureau of Public Information in U. S., Inc.; $1,250,000 and 1,000 shares no par. Charles B. Bishop, George N. Davis, A. S. Bishop, Wilmington.

Musical Discs, Inc.; $500,000. J. Vernon Pimm, Albert G. Bauer, Philadelphia; R. L. Spurgeon, Wilmington.

Henry W. Hart Publications; printing and publishing; $25,000 and 3,000 shares no par. Andrew Kirkpatrick, Mamaroneck, N. Y.; Eugene T. McQuade, Hartsdale, N. Y.; Morgan M. Mann, Pelham Manor, N. Y.

Theatre Sales Corp.; 100 shares no par. J. Vernon Pimm, Albert G. Bauer, Philadelphia; R. L. Spurgeon, Wilmington.

Areophotograph Corp.; photographic equipment; 400,000 shares. C. S. Peabbles, H. E. Grantland, L. E. Gray, Wilmington.

Michigan Music Co., Inc.; musical devices; $100,000. F. A. Burns, I. Stentzler, G. H. Stentzler, Detroit.

Change in Name

Acoustic Products Co. to **Sonora Products Corp. of America**, New York.

Massachusetts

Melrose Theatre Co., Inc., Melrose; 250 shares no par. Fred and Irving Green of Brooklin and Abraham Margolis of Chelsea.

Wheel's Dance "Doctor"

Lester Montgomery has been appointed dance number "doctor" for the Mutual wheel. Montgomery's duties will be to travel and check up shows weak in dancing ensembles.

Montgomery operated Mutual's school for choristers.

Uncommon Chatter

By Ruth Morris

At Roxy's

The Roxy....Rappe working wonders with a Liszt Rhapsody. Really grand...."Ballet of the Mist," failing to live up to the beauty promised by its title. One lovely effect is the white cyc made misty with expert lighting—the rest is a mixture of too-bright costumes, cigar store Indians and rocks that look like gum-drops. Patricia Bowman's work very nice....George B. Shaw (B. standing for "Buddy" since his movie debut) talking about nothing on the Movietone—and perfectly delightful....Repetition of that killing "Skeleton Dance".... High School Cadets—52 of 'em—count 'em....grand costuming and formations...."Big Time" Melange. ....Opera Burlesque with the singers grouped in a bowl as ingredients of a combination salad. Vinegar and oil bottles on either side. Awfully cute. Montedoro must have had lots of fun planning that.... Li Ho Chang, in gorgeous Chinese robes and feats of magic, not least of which is producing the Roxyettes as rabbits out of a large silk hat....Nice show.

"Big Time" makes a swell time out of small-time. Of all backstage stories produced on the screen it is the best, because it takes a worn, trite theme and, without cluttering it up with massive production numbers, works it into a simple story, true and compelling.

The direction is excellent; the writing of the cheap, small-time dialog grand. The chief charm of the picture, however, is buried in the performances of Mae Clarke and Lee Tracy, as darling and true a pair as have ever hitched up for a happy ending. Daphne Pollard, Josephine Dunn and the ebon-faced Stepin Fetchit are others who help.

Far-Faring Sobbie

Covering the Regent first necessitates finding out just where the Regent is. That fact determined, the Variety reporter bade farewell to all her friends, took an overnight case filled with a basket lunch and, with taxi-flag flying, valiantly set out for 116th street.

Pulling up at the curb, rushing to greet her were at least two dozen tiny tots as joyful as the night before Christmas with a rich relative in town. Reporter decided to scatter a few patronizing remarks and coppers to her seething admirers.

"My dear public," she started——

But at this point further utterance was stemmed by a youngster who held up a bright and shining quarter. "Lady," he begged, "buy us a ticket, will yer?"

Like a flash the situation dawned on the reporter. She's quick, that girl.

Slightly crestfallen over the fact that this was no fan-demonstration, she marshaled her brood of 20 or more bright and dirty faces and led them up to the box-office.

Saturday afternoon is evidently the day when the smart younger set of Seventh avenue turns out for its vaudeville, for inside the theatre were hundreds of more kids, running up and down the aisles, hiding under seats and otherwise creating kindergarten whoopee. They're a grand audience, those youngsters, sitting patiently through the acts just for the fun they have trying to out-clap each other at the end.

Variety arrived indoors just in time to see the end of a short of Hollywood favorites at home. George Bancroft and Hoot Gibson received the greatest reception among the men, and just the sight of Joan Crawford's face had young things leaping with delight. Then came Howard Emerson's Band, dispensing pretty awful music and ushering on a dance octette, a tap trio, Rooney and Hughes (cute pair in real vaudeville chatter, written with a rubber stamp); Joe Wong, grand Chinese vocalist; and Besser and Balfour, the comedian of which team is really funny. The kids would have liked him, even if he hadn't been.

What with one thing and another, a swell entertainment.

"Sweet Adeline"—Grand

"Sweet Adeline" stands with its feet firmly planted in the twentieth century and focuses a long telescope on the frills and foibles of the nineteenth. It's a lot of fun in spots, and in others develops the heavy-handed manner of other big Hammerstein productions. It has horse-cars, hansom cabs and tandem bicycles, beer-gardens and barrooms to revive a past day. The play is a complete style picture with its large pancake hats topped with Nellie's famous birds and ostrick feathers; its white kid and patent leather high-lace boots; its polka dotes, lingerie dresses and striped taffeta mutton sleeves. Even the shocking "bloomer girl" is represented.

As might have been expected, Helen Morgan overworks her sob—but it's a nice sob, in a voice that's velvet. Hers are lovely costumes. One, particularly becoming, is of black taffeta, with perky jacket, billowing sleeves and tiny blue bows trimming a neck-inset of lace. Hat worn is of the poke variety in black taffeta, with blue plumes drooping over the brim. The whole, combined with the Morgan beauty, makes a winsome picture.

Another is the white lawn yachting dress with sailor collar and flaring skirt edges braided in marine blue. For more dressy moments there are a daringly low-cut flame silk, and a gown of all-over black sequins combined with an ermine wrap, red silk lining of which has a trim of ermine tails.

Irene Franklin's performance is a delight and her material and costumes ditto, ditto. Other women in the cast contribute nicely, including Sally Bates, who makes a grand, straight-laced person out of Charlie Butterworth's maiden aunt. She wears a really lovely gown in the pale blue shades, combined with what was known in the nineties as a boa.

A grand rehearsal scene brings the first act curtain down. It is the high-light of the piece, in which Willie Hammerstein's little boys have added, to a delightfully old-fashioned "spectacle," all the humorous excitement and calamities of a dress rehearsal.

It's grand.

Yeah, a Bit Sweeping

"Campus Knights" depends for its comedy on the resemblance of twin borthers; one, a night-club rounder, the other a college professor, and both acted (if that is not too sweeping a statement) by Raymond McKee. There is sweet confusion for as many reels as deemed necessary and then it ended.

Endings are always happy at the New York—to the reviewer.

Shop Talk

Jay-Thorpe's fall opening.... Many Patou models—almost all trailing the ground....Knockabout gold-brocade, gently swathing the figure and drooping into skirt fullness. Combined with three-quarter jacket dipping in back (favorite trick this season), trimmed at collar, cuff and jacket length with silver fox. Another in a smudged dahlia shade (Patou's gone simply dotty over those purplish flower shades) with large flower pattern. Trimmed with monotone chiffon strips, crossing in front and fastening onto a squared back neck-line—reversing overall treatment. Lovely black velvet with intricate dressmaker detail but great simplicity of line. Street ensemble in the darkish plum velvet which brunettes should shun....Prize of the Norman Hartnell's a brownish mulberry velvet of the usual Hartnell moulding and skirt fullness attached in diagonal scallops, corresponding to treatment of self-material kerchief, which ties jauntily at left shoulder....Cunning thing in black taffetta, with moulded hips and skirt fullness to ankle length. Rounded decolletage extending to deep V in back, trimmed with roll-back layers of blue and flesh chiffon. Most youthful looking of models shown—others all dignified and stately....Goupy trying to put over a brown ensemble with white caracul trim. Most unattractive. Awfully nice brilliant blue satin with gentle moulding and two-toned blue hip-bow its only trim....Going to be an expensive season. Fur, in abundance, on everything.... Tweedy dresses for town wear, featuring loose novelty weaves and greater skirt length. Nothing is less than four inches below the knee.

Tested Farce

"The Hottentot" is a good farce. It would be news if it weren't, since it has already proven its mettle by way of the speaking stage and silent films. Talking pictures give it a perfect combination—making possible not only the rollicking dialog but racing scenes.

It's an amusing picture, thanks chiefly to Edward Everett Horton. Patsy Ruth Miller plays the girl well, looks trim in riding togs and wears various evening gowns attractively.

Not So Tempting

"City of Temptation"....Drama of Russian refugees in Constantinople....Pretty awful....Heroine prefers hard lines to easy virtue.... Gets job as a dancer in nite club. ....Villain still pursues her with a nasty look....Things look bad for virtue for a while....But hero returns in time....Juliane Johnson plays heroine....Olga Checkova, heavy villainess, suggests by her manner and attitudinizing, hefty German soprano about to sing "Sieglinde."

Two Kinds of Clay

Hollywood, Sept. 10.

After devoting his entire life to the art of sculpture, Dr. Josif Ginsburg has found after his stay here of less than a year, that plastic surgery is more profitable.

Doc has performed on a large number of the stage and screen celebs and uses the same theory in reshaping the features of human beings as he would clay models.

Hollywood Styles

At the Studios

"Sunnyside Up's" hot number, "Turn on the Heat," is planned with a thought, in fact a lot of thought, as to timing, pace, and climax. First set is the ice of Alaska. Snowmen and igloos dress the stage. Girls, led by Sharon Lynn, are dressed as Eskimos. As they dance faster and faster the snow starts to melt, a water curtain rises, hiding the stage. to permit to become the torrid tropics. The girls pull off their furs to emerge lightly dressed in fig leaves. Dancers get hotter than hot, until set bursts into flame, licking at the heels of the houris, till they dive headlong into a pool of water in front of the set. Water sizzles into steam as the girls plunge in, the set dissolving into a cloud. We've seen rain. This is heat.

Janet Gaynor, the good little girl in "Sunyyside Up," is appropriately wistful in a dress of pale pink souffle, inspired by a rose. Long full skirt and bertha collar are bepettaled in a deeper shade. Rose leaves too are painted on the skirt. Dress is form number three as seen on the stage at the first act finale when the wrongfully accused heroine chokes back her sobs to a medley of the first act numbers.

"The Beloved Rouge" has still another Basch ballet. This time they dance in a garden, which has artificial dahlias, roses and daisies growing strangely side by side in the grass, and clambering up the garden wall as well. Girls are in ballet swan costumes—utterly backless bodices embroidered with scrolls of brilliants, and tulle skirts that have ostrich flues waving over either side. Close fitting headdresses made of white feathers with long curled cock's feathers on the sides and brilliants over the forehead give the costumes chic. They are smartly becoming to all the girls, for no hair is allowed to show, helping them to look as the designer hoped they would.

Lillyan Tashman is smartly nautical in a yachting costume which she wears in "The Children," Paramount's picture. Suit is white, coat lined with navy blue. Blue angora blouse has a white band appliqued wit' blue stars. Hat's crown dotted with blue stars, is pulled through the brim over each ear to tie in a scarf under the chin. Neither wind nor gale can yank that hat off. It's a becoming effect, and a grand idea. But most remarkable of all is the fact that here is a deliberately yachting costume without an anchor anywhere.

Clothes and Clothes

By Mollie Gray

At The Palace

Dandy show at the Palace, not a wasted moment nor a dull one. "Princess Pat" must be the heaviest feminine act, weighing 350 pounds, but much of her popularity is due to her trainer, Bert Nelson, who has a way with him. In fact, the Palace seems all set for a "Mr. America" contest this week.

Horace Heidt and his Californians make one wonder why more girls haven't taken the advice of another Horace—Greeley, about going West. The stage might have been a musical museum with that display of instruments and what they did with them is every band's business. Vocal numbers could make any Glee Club look to its harmonies. Numbers staged with a tingle, too. Little girl dancer got both heels under her chin and still kept herself together. Wonder if anybody ever said "Oh! Horace" to Mr. Heidt—more than once?

Molly Picon just as delightful as on her former visit, her new numbers all very good but for the encore "Smarty," which wasn't at all in the class with her other material. That "Lonesome Boy" of her former selection would have been finer. Miss Picon wore a dainty white chiffon frock and cape collar whose skirts were flecked with velvet petals in pastel shades, the back longer, a diamond shoulder pin and bracelet and pink slippers with flat bows.

Solly Ward worked like a politician just before election and was properly rewarded. Many laughs in a scene that was familiar to probably most people. Marion Murray's ensemble had the lining of the cape sleeves on the long coat of the same green satin as her blouse and slippers, tan cloth used for skirt and coat.

Lottice Howell charmed the eye and ear. Her songs are as out of the ordinary as she appeared to be herself. Her gown of stiff taffeta was flowered in dark grey on a beige background and unlined, just the print showing through when she spread the fullness for her many bows. Though extremely simple in front, the back showed a panel of frosty tulle in beige and a bow at the waist. Her slick hair parted in the middle and coiled over both ears.

Walt Roesner's Welcome

Capitol is welcoming back Walt Roesner, full dress, white lined cape and top hat, with a nice reception by the audience and a standing one by the stage band. At the second show it lost its spontaneous value and became just stage business that looked foolish. A new overture "Glory of Russia" was splendid until the brass broke loose, three large bells (imported from Russia by Morris Gest) were elevated and added their voices to the riot and the finale could have wakened the permanent residents of Calvary Cemetery.

"Atop o' New York" staged well, opening showed evening clad girls entering an elevator, "Boys" in full dress doing a number meanwhile. Next the penthouse and a pajama number, the girls in really attractive sets followed by members of the band in a burlesque, their pajamas in wild colors. Chester Hales in a poorly rehearsed line up, all in yellow and orange pajamas, the introduction better than the number. Girls appeared in whilte dance frocks very pretty, a black and silver drop brought down the pajamas and then took back the gowns they had removed, novel effect spoiled a bit by two gowns missing like teeth out.

Allan Rogers minded the stage band until Mr. Roesner took it over and later sang several of his favorites. Ormonde Sisters doing their vaudeville act.

State's Scant Style

State has "Ebony Scandals" which did not live up to the dancing expected from the ancient order of sun tanners. One girl, in pale pink, did a "tired" number that was clever and funny but beyond that all was a blank. Costumes of exhausted ostrich and hazy lace very kindly hidden most of the time by colored lights.

Unusual number of linguists this week, Wilson Brothers spouting German all over the place, Ann Codee French and German and Frank Conville New York.

Ann Codee still excels in management and again wears one of her favorite style gowns, the military lined white satin, paneled back and front with beads, a wide band of white fur hemming the circular skirt, her hat a tricky little coral velvet and long ostrich plume the same shade. Another gown was of cerise crepe whose double skirt was edged its irregular length with white, white also showing as the underskirt. She has very pretty hair.

A strangely undecorative show this week. "Dr. Fu Manchu" giving the audience the creeps from the screen.

Maidens Ever Alike

If anybody hopes "Our Modern Maidens" have changed any since the last exposure of their lives—according to Hollywood—let them not look to this film to prove it. Drinking, dancing, gambling, etc., and sacrificing themselves for some one else. This includes a Paris divorce before the happy ending if that brings it up to date.

Joan Crawford, Alice White and Josephine Dunn are the trio. Miss Crawford the wise, Miss White the innocent, Miss Dunn the catty. Settings ultra ultra. A most splendiferous wedding staged like a pageant, the bride in white velvet, her veil like a halo, carrying calla lillies, bridesmaids, page boys and flower girls, everything any wedding ever had but twice as many.

Miss Crawford's going away coat was light, rippling with a slightly darker fur, sleeves below the elbow fur trimming, of black velvet as was one lapel. Her hat then was most unbecoming, and a large transparent one worn earlier wasn't for her either. In fact she looks better hatless. Her dance costume was a striking affair in zebra stripes, a short cape and long skirt and not much else.

One frock of Anita Page's used the narrow fringed edges on scarf collar, girdle and in rows on the sleeves. Miss Dunn was just as vindictive in her frothy bridemaid's gown as in her simpler frocks.

Douglas Fairbanks Jr., imitated his dad among others.

Paris Clocks

Paramount entertains with canned music from back of the curtains during the first house filling, not a bad idea, nor was the enlarged screen for newsreel shots of a race of sailing vessels. Made a great impression.

"Jazz Clock Shop" naturally called for curtain full of clocks, none very remarkable, the cuckoo the largest.

Girls' first number in comedy costumes in green and blue, high hats, tight trousers patched and spats. "Weather House" was a nice novelty, the couple in the barometer singing passably while the dancers, both tap and toe performed in Swiss costumes very pretty. Tiffany Twins had no change of costume from the effective pale green velvet striped with silver down arm and leg. Finale was groups of three girls as ornamental clocks, center one holding the face, with a nicely posed gold French clock filling back stage.

Abe Lyman received a cool reception.

"Those St. Louis Blues"

"St. Louis Blues" is no new fall color—rather old fall. Cast is entirely dark and leaves that kind of taste in the mouth.

A big husky woman crying into her beer over an unappreciative gentleman friend was ludicrous but anyone in the audience feeling sorry for her was even more so.

Those choral arrangements made the St. Louis Blues sound almost like a hymn, just an added insult especially considering the subject and the way it is presented.

Singing too good to waste on such trash and that goes for the whole picture.

Watching Ants

UFA must have some camera-women on its staff, they've found some more "Secrets of Nature." And nature ain't so grand sometimes, either. Ants and other insects getting drunk on the sap of an oak tree and the poor fish are not above reproach. Nature even has its m. c., the caterpillar, known as the Master of Camouflage.

Clever photography and titles in the lighter vein pass this for entertainment.

VARIETY
Trade Mark Registered
Published Weekly by VARIETY, Inc.
Sime Silverman, President
154 West 46th Street New York City

SUBSCRIPTION:
Annual.....$10 Foreign.....$11
Single Copies.....25 Cents

VOL. XCVI No. 9

15 YEARS AGO

(From Variety and Clipper)

Sept. 1 was past and still half the legit theatres on Broadway were dark, backwardness of the season being attributable to the war. One of the early hits was "On Trial,' written by Louis Relzenstein, law clerk in the office of House, Grossman & Vorhaus, and produced by Cohan & Harris on recommendation of Arthur Hopkins.

So little did the trade see the approaching decline of vaudeville that Fred Lincoln, former Sullivan-Considine booker, started an independent booking office in Chicago in opposition to the W. M. V. A. With acquisition of S-C, Lincoln had come over to Loew, which he now left.

Also confident of vaudeville's future was the Orpheum circuit, which talked of entering New Orleans and Texas with connections said to be under negotiation.

Edgar Allen was appointed chief booker for the William Fox vaude chain, with Jack Loeb acting as general office manager.

The Pennsylvania and Ohio censors came into official being as law became operative. Both boards had been acting unofficially several months.

Paramount scored a new high mark for picture rentals, setting a scale of $2,000 a week for exclusive service in first grade cities, rate scaling down for lesser towns. First use of the franchise idea.

Import of all foreign pictures stopped abruptly with the war. But there was a large supply of unreleased subjects on hand, many of them Italian in origin.

Some question about the Metropolitan opera season in New York, engagement depending at the time on Italy's participation in hostilities. Italy so far was neutral.

50 YEARS AGO

(From Clipper)

An account of a prize fight in a private place on the lower east side of New York shows Gus Hill, club swinger, in a new light. Hill was matched for a purse against Billy Seamon and won in the sixth round of a spirited go when Seamon was down in Hill's corner and his seconds threw in the sponge.

Prize fight refereeing was a hazardous profession in 1879. Owen Maloney and Johnny Lafferty met in a hide away near Pittsburgh for a mill before a crowd of hot partisans. Lafferty fell and the other toppled on him. Lafferty stayed down and the referee gave the decision to Maloney while the crowd yelled foul. A general free-for-all followed, during which everybody drew revolvers. Nobody killed, but many heads broken. Fast footwork saved the referee.

Maurice Grau as impresario of the Philadelphia Grand Opera at the Academy, Philly, was laying the foundation of his later success as director of the New York Metropolitan.

Endurance contests such as six-day walking matches having reached a climax, effort was now toward modifying them and speeding the competition up. Dan O'Leary, pedestrian champ, was leader in the reform, staging a 75-hour walk in Providence with the contestants limited to 12½ hours on the track per day.

Theatrical event of the week was the start of the fourth season of the Harrigan & Hart company at the Comique, New York. New piece was "The Mulligan Guards Chowder." House turned people away for weeks. Jennie Yeamans was leading woman.

VAUDEVILLE

It is sane to believe that 10,000,000 vaudeville fans in America can not be lost over night. That is why the opinion prevails that if vaudeville is smouldering just now, it may be stirred to a blaze.

Booking is the heart of vaudeville. It always has been; always will be.

Vaudeville is a highly specialized specialty entertainment. That is why it attracted and held fans. And since that is so, for it is so, then vaudeville's heart calls for its greatest booking specialist.

That heart isn't deceased, but it's feeble. The strong beat has been forced out of it. It's pumping without the booking juice needed.

Moving pictures increased the theatregoers of this country 700%. Perhaps more. Where there were 10 million vaude fans, there are now 70 millions or more who patronize pictures. That in itself must tell how vaudeville once pulled its 10 millions out of the crowd.

Perhaps it was the entertainment, or the scale or the theatre that kept those other 60 millions or more away from the vaudeville that is. But vaudeville won its millions when it had no pictures in connection for first or second aid.

If vaudeville did it once, why not again?

Vaudeville can live alone, by itself, booked by the right people in the right way. It can become first aid to pictures or it can have pictures in support for additional patronage from the picturegoers.

But vaudeville must have a heart that's beating in and on high, to bring 'em back and hold 'em.

Vaudeville can come back but who can bring it back?

We shall see!

Inside Stuff—Pictures

(Continued from page 33)

and enlargements of "snipes" to one of the radio magazines which will devote four pages to them.

Action by Fox of playing "The Cock Eyed World" at Roxy for its first run and its immediate release to the regular houses may bring study by the picture distributors. Reports of "World's" business in the Fox houses of Greater New York and out of town give tremendous grosses, in keeping with the terrific trade done by the picture at the Roxy.

Fox's "Cock Eyed World" is the first real smash film and of a talker assuredly that has gone to the field without playing a pre-super engagement at $2 or $1.50, twice daily. Other distribs have opened a talker in a $2 house and almost at once generally released it, the Warners particularly following this procedure.

Fox is ligning up a staff of five, maybe six, associate producers otherwise known as supervisors. Currently listed quartet consists of George Middleton, Chandler Sprague, M. S. Boylan and Al Rockett. The fifth is expected to be another former co-worker of Rockett's at First National.

Plan is said to have been deemed necessary during a conference at which it was brought out that the three supervisors were simultaneously overseeing four pictures, and everybody was having his troubles. On a 52 feature basis, or one a week for the year, it was figured four pictures at a time are too much for one man to handle. Maximum number of units for one man is now placed at three.

Of all the character transitions Fox's New York indie buyout has brought, about the most startling change is witnessed in some of the more fortunate exhibs who got jobs as well as cash. One of these, who couldn't handshake enough when he was an indie, now nasals through a cherubic countenance to his mealy secretary in a little Metropolitan partition: "Just say that I am not to be disturbed." When word, however, was gotten into his phone booth that William Fox is thinking of disposing of some of the outside breed for regulars, the little Napoleon couldn't get off his donkey quick enough to show the snubbed gent the number of gals he bossed. The gag, since it was that, only proved: Once an indie, just a mugg.

New hold up made its appearance in Hollywood when a film director received a threatening letter from an exhibitor in Austria demanding payment of $1,000 or the humiliation of seeing a series of one reel pictures released on the American market. Pictures were made 10 years ago by this director who is now in Hollywood.

Letter went on to say that the writer fell heir to the negatives through a loan, and realizing their contents would reflect on his present reputation if they were put in circulation, he was doing the director a favor by first giving him a chance to buy them. Director cabled back "sell to the first bidder."

Metropolitan studio's technical staff has developed a new type of sound camera cover which is said to promise crankers their first relief from the heat and near suffocation of the cabinets in use.

Composition of the cover is somewhat like spun glass and does not require that the cameraman be enclosed. Extensive tests at all ranges to within three feet of the mike are reported satisfactory. It will be given its first test on Sono Art's "Blaze O' Glory."

In an effort to effect that personal contact between the Fox studio and its branch exchange managers and theatre executives, Vic Shapiro is sending a series of personal weekly letters to a list of 200 or more, telling of the pictures in production and what to expect when they are released.

Letters are written in a personal vein and are identified as tips from the Fox office to the box office.

Although known on the screen as Theodore Lodi and wearing the glittering costume of a Russian grand duke, the chap really is Lodijenski, Hollywood restaurateur and owner of the swanky Russian Eagle restaurant on Sunset boulevard.

Lodijenski or Lodi makes his screen appearance soon in "They Had to See Paris" which Will Rogers is making for Fox.

The Marks Bros. (indie) versus Balaban & Katz (Publix) battle in Chicago continues to wage, with Marks doing the rapping lately. B. & K. started the slogan, "Remember September" last week, and Marks came back with extra ads to the effect that "Every Month is Marks Month, and 1929 Belongs to Marks Bros."

That leaves nothing open to B. & K. until 1930.

At a recent Television demonstration in Chicago, the area of the projection had been extended to two people, seated at opposite sides of a table and speaking to one another. Many contradictory reports are about as to the present perfection of Television. Some claim the electrics are holding out and it could be projected commercially at any time, whilst others say two or three years for that.

Fox intends to broadcast, nationally, and is preparing. But Fox appears no more eager to tell the world it is going to broadcast than it does its recent control purchase of Gaumont-British.

A national ether net work could be compiled by Fox and probably will be, with the remnant of the exploded American Broadcasting Company (coast) as the nucleus.

In addition to the newsreel agreement, another move indicating the material get-together of Fox and his Loew purchase is that Metro prints, formerly developed by an independent company in the east, are now all going through the Fox New York 10th avenue laboratories. For this purpose an entire floor in the 55th street plant has been added to the laboratory.

Biggest demand to date for foreign talent in a talking sequence was made by Paramount when it set out to corral 75 extra well dressed actors who could speak foreign languages.

Call was open to all nationalities except English, used for background conversation in a scene of an exclusive watering place in France.

Wm. Rosenthal, former Chicago branch manager of United Artists, is in New York handling an acoustical appliance invented by the late Emil Berliner. Rosenthal has the international sales rights to the device, which is claimed to amplify and correct all acoustic trouble in any theatre.

Efforts to devise a means whereby color can be printed on film with the sound track are being made by Western Electric. While all of the producers are now using dual recording those partial to track method find it physically impossible to go in for color. At present only the disk method will permit tinting.

Talley's extended stay overseas, during which he has superintended the hooking up of the Fox Movietone newsreel with British newsreel interests, has developed another similar angle. It is understood he is now working out a newsreel that will cover the activities of Continental Europe.

Pathe last week voted to recall 79 of its outstanding bonds at $108. The $100 bonds were selling at $70 at the time. Two weeks ago a Pathe $100 bond was $60.

Downtown bankers did the drawing of the 79 numbers.

Although given the title of William Fox's personal representative when relieved of the editorship of the silent newsreel over a year it is understood in New York that Truman Talley is back in the newsreel department to remain.

In First National's "Lilies of the Field" a "dolly," mounting two cameras, was moved through a set representing six rooms.

Dialog of persons grouped at strategic points was recorded by 10 microphones.

Western Electric is devoting the new three story annex to its Bell Tel. Labs here exclusively to talker experimentation. Construction on the building was completed early this month.

Rent for the 200-seat theatre in the Chanin office building is $250 per night with about $80 additional for operators, etc. It is equipped with Western Electric apparatus. Unusual high rental for so few seats.

Inside Stuff—Vaude

Joe Mack, of Mack and Rossiter, who passed away Sept. 3 at the Naval hospital in Chelsea, Mass., wanted to die with "his boots on." Delirious from pain and suffering in the last few hours of life, he was constantly raving requests that he be allowed to go "down stage."

"Just let me go down stage," he frequently gasped to his heart-broken wife and dancing partner, Gail (Rossiter) Mack, as the hand of death slowly hovered about him.

"It's all right, Joe, we will go on soon," replied his wife, holding back the tears. "And the folks out there will like you better than ever before."

"No, I can't go on, but just let me go down stage," and with that remark he went into unconsciousness.

About his home city of Lynn, Mass., there was deep gloom at the news of his death. The local newspapers carried lengthy stories of his popularity not only in Lynn but in the theatrical world. Services were held Sept. 6 at St. Joseph's Roman Catholic Church, that seats 2,000. The church was crowded.

Tom Gillen, Irish comic, formerly in vaude with an act titled "Finnegan's Friend," and now editor of a pamphlet called "Do You Remember?", issued monthly and devoted to the reminiscences of old-timers, is reported to have started one or more actions against E. F. Albee for personal publicity services rendered the former Keith Circuit head.

In his publication, Gillen formerly carried yarns of high praise for Albee and his methods of conducting the affairs of the N. V. A. Even after Albee was swept out as head of Keith's, Gillen kept throwing verbal bouquets at Albee, whom he had nick-named "the big chief."

In the current issue of "Do You Remember," Albee is not mentioned by name, but those who read between the lines have been quick to note several none too complimentary references to him. This month's issue of Gillen's plugs the National Variety Artists and Pat Casey.

Although Gillen denies that he has started suit against Albee, rumors of such an action persisted this week.

In one of the dialog sequences in "Big Time," Fox film of backstage life at the Roxy this week, Lee Tracy, playing the part of a small-time hoofer, bawls out his partner in the act, Mae Clark (Mrs. Lew Brice), for closing for a week at $62.50 when he had been holding out for $125. "Gee, honey," he squawks, "Pat Casey and John Zanft told me I was worth $62.50 alone and if they don't know show business nobody does!"

Molly Picon is on the opening bill of the Riverside next Saturday. Although she is at the Palace this week playing a return engagement and has been seen in several other R-K-O houses around New York during the summer, her billing at the Riverside reads:

"Vaudeville debut and first appearance of the Yiddish comedienne on the English speaking stage." Besides Molly Picon topped the Riverside bill just before it closed for the summer.

Sister team blew into Los Angeles a few weeks ago looking for work and a showing. They called a small-time booker who told them he could give them a couple of days on the outskirts. Nothing was said about salary.

They played the two days and the booker gave them a check for $3. Girls had the check framed.

Will Morrissey and Midgie Miller did not lead the unit they lately appeared in for two weeks in the Keith houses around New York. They were an act booked into it. Upon leaving Morrissey was succeeded by Ken Murray.

Ziegfeld's "Show Girl" Cut-Rating, Despite Zieggy's Vow, Never Would

Joe Leblang's got Flo Ziegfeld's "Show Girl" at the Ziegfeld theatre right in Joe's front row at the cut rate counter in the Fitzgerald building.

And this despite Zieggy has telescoped his many vows that no Ziegfeld show would ever be sold at half price.

"Show Girl" is the first, so Zieggy up to date has only broken his vow once.

Ziegfeld tickets first flew to Joe's about the middle of last week, around 500 nightly, none over $4. House top is $6.60.

Brisk demand immediately for the bargain seats to a Ziegfeld show. As the cut rate trade hasn't been so fancy over the summer, it was a fall in, too, for Leblang's.

KINKEAD AFTER $1,000, PAID TO CENTURY CO.

Cleves Kinkead, as owner of "Common Clay," is trying to compel the Century Play Company and T. E. F. Kane, its president, and James Thatcher, vice-president, to arbitrate a claim by Kinkead he was compelled to pay them $1,000 to release their asserted rights to the play in order to carry out a deal with Fox Film by which Fox paid Kinkead $30,000 for the copyright.

Kinkead applied in the Supreme Court Friday to compel the arbitration on the ground that an agreement between the Dramatists' Guild, of which he is a member, and the Incorporated Society of Authors' Representatives, of which the defendants are members, provides that in case of a dispute there is to be arbitration.

Kinkead states that in 1924 he leased the defendants the stock rights to "Common Clay" for 12 years. Since the talking pictures have become popular, he says, the defendants undertook to sell such rights for him upon the payment to them of 10 per cent commission. He said he believed they were using their best efforts to bring about this sale until he learned that they had advised the picture companies that they were owners of certain rights to a number of plays, including "Common Clay," and that if any of these plays were produced they would bring action for infringement.

Mr. Kinkead said he knew nothing about this until after he had brought about the sale himself to Fox when the latter notified him that unless the Century's claim was satisfied the sale would not go through. In order to get the consent he said he was forced to give up $1,000.

Kinkead then filed a complaint against the Century and its officers with the Dramatists' Guild. John Rumsey, Eugene Buck and Edward E. Wright were chosen arbitrators. The Century then refused to submit his entire grievance for arbitration, he said, but insisted on having only a part arbitrated, for which reason he brings action.

Front Page Reviews as First Aid to Drama

Minneapolis, Sept. 10.

In order to help along the campaign to make St. Paul "a good show town" for legitimate attractions, the St. Paul Daily News is putting its reviews of road shows playing the Metropolitan on its front page.

The criticism of "Dracula," opening attraction of the season, was carried on the front page with a two-column news story head.

Leading citizens of St. Paul have pledged themselves to attend at least one flesh-and-blood spoken drama throughout the entire season, and civic clubs are engaged in a campaign to arouse interest and enlist support for stage plays.

Kober Couldn't Cast

Arthur Kober, Broadway press agent, who some time ago announced production of Samson Raphaelson's "Harlem" under new title of "White Woman," has now deferred plans on the show and is going back to p. a. work with Jones and Green.

Difficulty in casting is said to have been Kober's reason for abandoning the show.

Cuff and Bond

A new racket of bonding the leads but swinging the remainder of cast on the cuff through having them sign waivers is being employed by Raymond Gallo on his forthcoming production of "Legal Practice."

Gallo has $230 security up to cover for two weeks for his leads, with the rest of the mob evidently optimists.

VILLAGE'S NAUGHTIEST PLAY NEVER STARTS

'Twas a case of all lit up and no show to show at the Play Mart, Greenwich Village, New York, last Thursday night when the scheduled premiere of "The First Night" failed to eventuate as per schedule, the bandbox theatre snuffing lights instead.

"The First Night," rated by dernier cri in naughtiness even for Greenwich Village sophisticates, was to have been Harold Paine's initial plunge at producing, but he didn't take it because of a row with house management. Paine, who authored as well as almost produced, did a sidewalk explanation to the disappointed few that ventured to the premiere. Paine didn't get into the meat of his spiel until a copper broke up the assemblage and with Paine's message still unknown to his public.

The actors, however, are voicing their grievances with a toss as to whether they're more sore at Paine or Joseph Pandolfi, the latter operator of the Play Mart.

As nearly as could be ascertained, "First Night" was another one of those commonwealthers whose disappointed cast cannot splash tears around Equity through no bond being up.

Hammerstein Exacting $1 Premium From Agencies

Broadway ticket brokers, at least those interested in securing front locations for "Sweet Adeline," got a surprise from Arthur Hammerstein who sent word that hereafter there would be a premium of $1 per ticket. The agents had arranged a straight buy but the manager claimed he had told the agents, if the show was a smash, he would expect a premium.

Hammerstein further claims that he figures on getting even with the agencies for their alleged passing up of his "Good Boy" last season. There was a buy on that show but several brokers refused to participate. The manager was prominently named in the proposed central ticket agency which was proposed some time ago and crops up every now and then. That proposed sale and distribution of tickets aimed to eliminate most of the agencies or at least hold down gypping.

The extra dollar on each Hammerstein ticket on front location means an additional revenue of $1,000 weekly or about $40,000 on the season.

Lonsdale Piece Ahead

"The Canary Sometimes Sings," by Fred Lonsdale, has been acquired for American production by Charles B. Dillingham and will figure as his first production of the new season, taking precedence over "Ripples," musical, formerly announced as Dillingham's first.

"The Canary" will be rushed into rehearsal as soon as cast is set, and is figured to be ready for tryout early next month. This new arrangement will put back the musical until November or December.

McFayden with U.

Hollywood, Sept. 10.

Harry McFayden, stage director, has joined Universal's production staff. He will direct dialog.

EQUITY ECHO

Edward Welch Found Guilty of Assault on Frank Goddard

Los Angeles, Sept. 10.

Edward Welch, film actor, found guilty of assault and battery committed on Frank Goddard, also an actor, by a jury in Municipal Judge Willie's court. He will be sentenced Thursday.

Welch was accused of beating up Goddard when the latter refused to join Equity during the recent controversy.

5 "JOURNEY" TROUPES TO FORESTALL SCREEN

Two additional companies of "Journey's End" will be sent out this season by Gilbert Miller, one to play the south and the other the key cities outside New York and Chicago, where the play is on a run. Another company starts a Canadian tour this week. With five companies playing, it is expected that R. C. Sheriff's first play will net him $10,000 weekly in royalties. He formerly was an insurance clerk in England.

Tiffany-Stahl, which has the picture rights for the war play, has a June 1 release date for its production with that prompting Miller to send out additional companies to beat the picture into the territory.

U. OF McGILL'S THEATRE FOR SHAKESPEARE-SHAW

Montreal, Sept. 10.

George Bernard Shaw and Bill Shakespeare will have to take it on the chin this season in so far as making any impression on Montreal is concerned. This show-starved town is being besieged with play dates, the only legit house here, His Majesty's, being dated up for the whole season now.

As a result, the Maurice Colborne company in Shavian repertoire and the Stratford-on-Avon Players in Shakespearean repertoire may be forced to play in Moyse Hall, McGill university.

The introduction of professional theatricals at the staid old University of McGill would be an innovation. It is understood that negotiations are practically completed, the university officials being inclined to give permission, considering the educational value of Shakespeare and Shaw.

Motor One-Night Co.

John Hendrickson and Clare Bruce, who head the Shakespeare Players, are readying a company to play one nighters with "Macbeth" and "Julius Caesar."

Company working out of Utica, N. Y., appears before college, school and club audiences in New York, New England and Pennsylvania, making the jumps by motor buses.

The troupe worked 30 weeks last season, according to Hendrickson.

Equity Exacts Cash From Shoestringers

Shoestringers and other producers listed as bad boys at Equity will have to post cash bonds hereafter at Equity. Too many headaches precipitated by the canny maneuvring of the sharpshooters has brought about the decision.

Most of the shoestringers' output are rated flops before starting and has occasioned much trouble and extra bookkeeping at Equity when having to pay off from bond money. Usually a week or two elapses between filing of claims and the payoff, with result that Equity is bothered daily and many times importuned for touches on account before settlement.

Consequently Equity has arrived at the decision that those rating above stated classification must work on a cash on the table basis from now on.

Mary Hay Dramatic

Mary Hale will be with Bert Lytell when the latter returns to vaude in "The Valiant." Opening is at Keith's Boston Sept. 14, with the Palace, New York, to follow. Lytell is then to go on the road in "Brothers."

Miss Hay was last in vaude as the dancing partner of Clifton Webb. She'll go dramatic in "The Valiant."

Caster Holding Auditions in Chi And L. A. for B'way Musical Talent

Cantor Made Good

Eddie Cantor, the oracle of the stock market in the opinion of his friends, got nicked the other day.

In talking about a stock a year ago to a performer, Cantor said, "Buy it and I will guarantee you against loss."

The stock was Stern Bros. The performer was Butch Tower.

Yesterday Butch breezed into Cantor and asked him if he still thought Stern Bros. was a good buy. Cantor picked up the stock for what Butch had paid for it a year ago.

SELF-HYPNOTIZED TYPE IS CASTER'S HEADACHE

A good many producers and some casting agents are kicking about the prevalency of type casting, insisting that it is the ruination of many performers. The actors think of themselves as a certain type, which may be far from their real natures, and are constantly under a strain living up to a self-assumed role.

Girls in particular come to an office looking for a job acting their fixed idea about themselves so intently that no producer can tell what they are really like or what possibilities they might have.

Occasionally it has happened that only after the producer tells a girl that he has nothing for her that her affected manner disappears and a person of some realness and intelligence emerges. Mildred McCoy is mentioned as one girl who has been frequently miscast. Her present role in "It's a Wise Child" suits her perfectly, as she has a certain naive quality which makes her wildness utterly unbelievable to the audience, and therefore amusing.

To get a part that suits perfectly means success for an actor, but this can't be done as long as the majority of performers are trying to sell their bogus ideas about themselves to managers and producers. Casting agents are blamed for the type fad. They pigeon-hole people according to type without knowing their work or anything about them and then pack them off to the producer without giving any attention to appropriateness of assignment.

Legits in L. I. Talker

Complete cast of "The Laughing Lady," which Victor Schertzinger is directing for Paramount at Astoria, L. I., starting Sept. 9, is: Jeanne Eagels, starred; Clive Brook, featured; Dorothy Hall, Dan Healey, Hedda Harrigan, Nat Pendleton and Hubert Druse.

"The Big Pond," with Charles Ruggles, will be in production simultaneously, starting about a week later.

Philly Strike Stalls "June Moon," Sans Play

"June Moon" didn't steer into Philadelphia last week as scheduled because of union troubles there, but is marking time in hopes of settlement of union differences possibly this week or to line up another date later.

The show, produced by Sam H. Harris, has raised a unique situation in that the actors are in idleness because of labor troubles which, of course, absolves Harris as far as Equity is concerned. The situation is said to be the first of its kind since the alignment of Equity with the American Federation of Labor. There have been previous instances where temporary strike conditions have caused switch of stands on opening dates of productions, but never where a show stood still because of labor trouble.

While "June Moon" is marking time Harris has begun casting another, "Dread," by Owen Davis, which goes into rehearsal next week.

Ralph Farnum, agent and caster in New York, has set Sept. 19 in Chicago at the Apollo theatre, and Sept. 26 (Thursdays) at the Hollywood Music Box at Los Angeles, to hold auditions in the hope of uncovering stage talent required for the now casting or proposed Broadway musical shows.

It is entirely an innovation by a theatrical agent to go to the expense and trouble of digging up new or tried talent in this manner. Farnum is an enterprising legit agent and caster, graduated from the vaude ranks, and of the training that sends an agent out after what he wants if it doesn't come to him.

The Farnum move is another bit of the spreading evidence that the New York musical comedy producers are up against it to cast their productions. It has been repeatedly reported since the advent of the talkers' raid on the legits.

Must Be Others

Farnum is of the opinion that since the people he can place for the producers are not available in New York at this time, there must be others who could substitute in either of the big western cities. It may be latent talent that will unfold, thinks Farnum, or professionals suitable for the roles who are just now in those towns without thought of Broadway for the nonce.

Farnum books for some of Broadway's leading musical producers, such as Schwab & Mandel, Ziegfeld and Dillingham. While it is not reported the agent is holding the auditions as the official representative of any producer, it is pretty well believed that he has the sanction of two or more of them.

Farnum, with his New York offices in the Bond building, will leave New York the end of this week, to give his first stop, Chicago, plenty of pre-information on the Apollo audition. It will be open to all aspirants in the guntoting burg.

GOODMAN REHEARSING, PROTECTIVE INJUNCTION

Phillip Goodman, operating through a restraint order against interference from the Dramatists Guild, has placed "Among the Married" in rehearsal.

Goodman's tiff with the Dramatists arose over alleged royalties due on his last season productions, with the authors making claims against Goodman members of the Dramatists Guild. On these allegations Goodman was posted on the Guild's "unfair" list which forbid any of its members to do business with him. Goodman retaliated by suing out the restraining order and with the outstanding complaints to be arbitrated later.

SHOW WITH FAVERSHAM CLOSED—NO DOUGH

"Her Friend the King," reported wobbly financially a week ago, folded for good last week. C. W. Morgenstern and Antrim Short, producers, are held liable by Equity for two weeks' salary due cast of the abandoned production.

William Faversham headed the company which contained several other known legits. The troupe rehearsed over a week without security up.

Morgenstern was previously in bad at Equity on another production, but was permitted to go ahead on signing notes to liquidate previous indebtedness with his profits on "Her Friend."

Miss Painter in Opera

Eleanor Painter, prima donna, last in musical comedy, goes with the Philadelphia Opera to sing the lead in standard operas.

The season starts in November.

M. S. Bentham booked the prima for the operatic engagement.

Maude Adams' Breakdown

Hollywood, Sept. 10.

Maude Adams is recuperatng near here from a nervous breakdown.

Alimony Judgment Against Lambart N. G. in Wife's Will

A judgment for $6,960 back alimony obtained by Josephine Drake, actress, against Ernest Lambart, actor, under a divorce decree in 1920, by which he was to pay her $40 a week, was declared valueless in an appraisal of the estate of Miss Drake, who died Jan. 8, last.

She had a gross estate of $13,688 and net of $10,892 which she left to her mother, Mrs. Ida M. Smart of 34 West 53d street.

The report said that since the judgment was filed in March, 1928, many efforts had been made to collect and Lambart has been examined under court orders, but no assets of the actor were located.

Miss Drake had $3,927 in cash, $600 in jewelry and $9,241 in securities.

J. J. SHUBERT'S TEMPER; ROBERTSON MAY SUE

When "Street Singer" lately played Asbury Park, during a rehearsal, J. J. Shubert, directing, struck Guy Robertson in the face.

The actor stood mute for a moment, refusing to retalitate, but said: "I'll make you pay dearly for this."

It was only after Lee Shubert squared Robertson that the latter remained with the show.

Robertson later made complaint to Equity. Since it was not a matter of contract or salary, the matter was turned over to Equity's legal department. As J. J. Shubert sailed for Europe shortly after and did not return until Tuesday, no action was taken. His side of the fracas will be sought, although a civil suit may result.

Robertson is under contract with the Shuberts for three years.

"PASSION PLAY" BROKE

Milwaukee, Sept. 10.

Fassnachts-Freiburg's Passion Play, stranded here Sunday, after a week at the Auditorium. Gross was about $7,000, but the rent and other expenses exceeded that. Engagement was promoted by Harry E. Wilcox and H. D. Bugg of Minneapolis.

The Fassnachts and Wilcox are trying to raise money to continue the tour to the Coast, where it is scheduled to open Sept. 16, after which the principals return to Germany.

CAST OF 100 MALES

"Virgin City," David Belasco's next, starring Beth Merrill, will have a cast of 100 males, mostly types and bit players, with Miss Merrill as the only femme.

The production, which was to have gone into rehearsal last week, has been set back because of Belasco's inability to secure desired types for most of the minor parts.

N. W. "FRONT PAGE"

Los Angeles, Sept. 10.

George Gatts and Lester Bryant have bought road rights to "Front Page" and will send a company on tour early in November.

Troupe will play the northwest first.

MARIE SAXON'S FILM

Los Angeles, Sept. 10.

George Cunningham will stage the dances in "Broadway Hoofer," featuring Marie Saxon.

Production starts this week or next at Columbia.

"Prince" Postponed

Los Angeles, Sept. 10.

"Meet the Prince," scheduled to open at the Majestic Saturday, was indefinitely postponed. Edward Everett Horton, actor-producer-manager of the company, was tied up out at the Warner lot and couldn't get away to open on the date. Production called off until October 1.

Rewriting "Mendel"

Lew Cantor will withdraw "Mendel, Inc.," Saturday at Newark, for rewriting.

Bowl Ass'n Plans Theatre By Pop Subscription

Hollywood, Sept. 10.

Dramatic committee of the Hollywood Bowl Association is drafting preliminary plans for the construction of a theatre building in connection with the Bowl. Present plan is to have a structure which can be erected in units, the first sections to be completed and ready for use in two years. Funds are to be raised by popular subscription.

Theatre will be of the "art" type, idea being to make it possible to produce art theatre class of dramas on a big scale. Committee in charge of the preliminary effort includes Dr. Percival Gerson, Mrs. Leland Atherton Irish, Katherine Yarnell, Reginald Pole, Gilmore Brown, Monroe Lathrop, Josephine Dillon, Warner Van Valkenberg and H. O. Stechan.

Legit's New Contracts

First National has renewed its contracts with a number of legit people. All are term binders that can be ended within any three weeks by the company.

Under these Bernice Claire and Alexander Gray will be paired as a dramatic team. Their next job is in "Spring Is Here."

Inez Courtney is another signed, whose next job will be in the same picture.

ELLIOTT IN CHI NATIONAL

Chicago, Sept. 10.

Clyde Elliott, who has had a stock company in the new Evanston theatre, opened a company Sunday in the south side National theatre.

This house for the past two and one-half years had been operated in stock by Horace Sistare, who was eased out by the landlord early this summer.

ALICE BARNEY'S MUSICAL

Los Angeles, Sept. 10.

Alice Barney, operator of the Theatre Mart, is negotiating for a four weeks' lease on the Figueroa Playhouse, starting Sept. 30.

Mrs. Barney plans introduction of an original musical, "Moon Madness," book and lyrics by herself and Cary Duncan, and music by Sol Cohen.

NO "GHOST" BOND

Another case of a paralytic ghost caused suspension of rehearsals of "The Ghost Parade," last week, when Charles K. Gordon and associates were unable to dig up an Equity bond.

The show had several rehearsals, which the producers styled readings. Equity called out the cast until the usual bond goes up.

BURKE DIRECTING

Los Angeles, Sept. 10.

Melville Burke, Denver stock producer, has arrived to direct dialog for Fox.

Burke is to spend nine months a year on the Fox lot and three months in Denver.

ZOE AKINS AND PAR

Los Angeles, Sept. 10.

Zoe Akins, novelist and playwright, joins Paramount on a term contract.

Gertie in Show

Gertrude Vanderbilt's proposed vaude comeback is temporarily, if not permanently, off, with Miss Vanderbilt reported as having scrapped the vaude idea for a legit return as star of "Bed of Roses." Cartwright Productions will launch it.

Bernice Claire's Long Term

Hollywood. Sept. 10.

Bernice Claire has been placed under a term agreement by First National.

First assignment will be the next all-singing-dancing production at the lot.

Lindsay on "Frolic"

Los Angeles, Sept. 10.

Earl Lindsay is staging the dance numbers for "New Orleans Frolic," Fox.

At the completion of this work about mid-October, he returns to New York.

MILTON WATSON

Mr. Watson has just been signed for the juvenile lead in Bobby Connolly's new musical "Tin Hats." When in "Animal Crackers" last season, the New York "World" said: "Milton Watson has a voice far superior to the average heard in musical comedy. He is a genuine 'find.'"

Direction
RALPH G. FARNUM
1560 Broadway

RADIO KEEPING GLOBE; DILLINGHAM'S 5 SHOWS

Radio Pictures will probably exercise its option on the Globe, New York. It will keep that house from Dillingham's use for another 10 months.

At the Dillingham offices Ralph Long expressed ignorance as to the terms of the lease, but said that its continuance as a picture theatre during the new season will in no way interfere with Dillingham's production plans of his office. These, he said, include between five and six shows, one of which is definitely set for Fred Stone, he stated.

Radio has the Carroll, to open in Oct. with its talkers, and the Columbia (burlesque) for a grind policy when alterations are made.

Treas. Clam Chowder And Laughs on Sunday

Knights of Broadway, ticket men who are admittedly regular guys, went to Port au Peck, Long Branch, for a clambake and laughfest Sunday. They got both.

When a corps of taxis raced to the Battery around nine o'clock, the plebians starting on those funny excursions wondered who the smart uptowners were. A boat had been chartered for the day. Its name was "Little Silver," but they change it to "Little Joe." This scow has been running onto the Jersey mud flats these 35 years or more, man and boy.

Some 150 box office men, agency fellows, pinochle players, dice hurlers and elbow benders gravely walked up the gangplank. But the old boat was as steady as a liner.

The fun started when bets were made she would run aground on the Shrewsbury river. The odds were 8/3 and even she would. She didn't.

One sign along the river brought a laugh. It read: "Fish caught to order." Two speed boats streaked past with their names, "Cocktail" and "Ballyhoo."

Olhms' Good Job

Louis Olhms was the head man. He did the job so well the jaunt was financially successful. Net will be given to former ticket men who are at Saranac.

When the boat reached journey's end, some piled into the back room but soon went on to the grove, unable to beat the slot machines. After chowder there was a ball game. Lasted seven innings, six more than expected. For press purposes the score was six to five in favor of the agency nine, but the truth is the box office crowd got licked worse than that. They alibied that they were used to it. Some of those kids from Leblang's strengthened the agency team—certainly not the elder players.

Back at the Battery at 10, action all the way one kind or another. Pouring and no taxis.

White's Call for Aid

George White has sent out a hurry aid call for his new "Scandals." Harry Richman and Ann Pennington are said to have heeded it. Both are expected to shortly return to the stage show.

Among the absentees will be Fritz and Gene Huber who open at the Capitol (pictures), New York, Saturday. California Collegians is the other turn.

The show is after Heidt's orchestra, from California, now holding over at the Palace (vaude), New York.

Two-Act Drama

The first two-act, two-scene drama yet presented will be Phil Dunning's "Sweet Land of Liberty," due at the Liberty, New York, late this month.

The play was originally written in three acts. Planned intermission will be 14 minutes.

Erlanger and Tyler are producing the play, the author handling the direction.

Cast Changes

Dorothy McNulty is expected to resume her role in "Follow Thru" tomorrow (Thursday) after a week's layoff on account of illness.

WILMINGTON REOPENS

Wilmington, Del., Sept. 10.

Last minute arrangements, including the appointment of a new manager, H. S. Phillips, have given assurance the Playhouse will sail in the turbulent waters of another season. Currently "A Tailor Made Man," at $2.50 top.

The house may be used for tryouts again this season.

While the Shuberts assume responsibility for the house, it is tacitly understood that duPont determination to preserve the town's last legit steadied things.

GOLF FOR BENEFIT

There will be another benefit golf tournament in which Broadway ticket and agency men will participate. It is dated for Sept. 22 at Bedford Hills, Westchester. Proceeds will be turned over to Miss Vanderwater, former usher at the Cohan who is now in Saranac.

The New York brokers will contest with Phila ticket agency men for the Leblang trophy. Other trophies for individual play.

LEVEY OBSTACLE

Bernard Levey's producing activities are in eclipse until he settles financial obligations over "Lucretia Borgia." He failed to pay up in full with his "Borgia" troupe and Equity now stands in his way.

Levey intended to put a piece in rehearsal this week at the Lyric theatre, but it's off.

DONALD DAVIS CONNECTS

Hollywood, Sept. 10.

Donald Davis, son of Owen, brought west by Paramount two years ago for its scenario staff, has a term agreement with Fox to direct dialog. He also will write originals.

ENGAGEMENTS

Minna Gombell, Ernest Glendinning, Alison Skipworth, Juliette Day, Bryant Sells, Cora Witherspoon, Gavin Muir, Valerie Valaire, Howard E. Cooke, "Nancy's Private Affair."

Mayo Methot, Walter Kelly, "Great Day."

John Buckler, "Comedy of Women."

Arthur Bryon, Thomas Findley, "Criminal Code."

Leona Maricle, Reed Brown, Jr., Dodson Mitchell, "First Mortgage."

Cissie Loftus, "Thunder in the Air."

Isabel Dawn, "Mountain Fury."

Milton Watson, Shirley Vernon, "Tin Hats."

Kenneth Harlan, Sydney Shields, "White Flame."

Ruth Sennott, "My Girl Friday."

Leon Errol, Evangeline Raleigh, G. Davison Clark, Charles Howard, Josephine Harmon, Giovanni Gurrieri, Brian MacDonald, Manart Kippen, "Fioretta" (road).

Robert Leonard, Maurice Freeman, Jennie Moskowitz, "Mendel, Inc."

EQUITY CONFERS WITH N. Y. LABOR LEADERS

Equity's Council, which has been digesting Frank Gillmore's detailed report anent the coast debacle in the unsuccessful attempt to organize talking picture actors, says it has nothing to say regarding it.

Last week a conference with allied labor unions was held in the offices of Joseph N. Weber, president of the Federation of Musicians. William F. Canavan, president of the International Stage Hands' Union; Frank Gillmore, Paul Dulzell, Paul Turner and Jetta Goudal, the latter four representing Equity, were there.

A report on this session was made to the Council yesterday, with the comment that favorable progress was being made. Equity's change in front—the original plan was not to draw the other unions into the dispute—shows that Equity realizes it cannot do anything without the support of the stage hands and musicians.

The change in plan appears to be to try to work out the problem amicably rather than in the more or less militant manner of Hollywood.

No indication of disposing of the Ethel Barrymore matter has been made. Chances are Equity will let it lie and die. Reports are the Council was about divided whether it be suggested she withdraw as vice-president, but any such move is regarded dubiously.

Future Plays

"Ming Toy," Flo Ziegfeld's next production, will go into rehearsal Sept. 27, soon after Zieggy returns to New York from his camp in Canada. Principals lined up for the musical version of "East Is West" are Marilyn Miller, Oscar Shaw, Clark and McCullough, Pert Kelton and Bobbe Arnst.

Seymour Felix, loaned by Fox, will come in from the coast to stage the show, after which he returns west to resume his duties as dance supervisor for Fox productions.

"Flesh Alley," by Nonette Hunt, casting, and due for rehearsal in two weeks. Douglas Hertz, newcomer, producer.

"Parade," by Jack McGowan, and a mixed cast of white and colored players has been taken over for production by the Shuberts.

"Shadows," folding for repairs a few weeks back, started rehearsals with reopening set for Asbury Park, N. J., Sept. 16. Wilson P. Tanner, downtown flower merchant, is bankrolling.

The Provincetowners, through arrangements with the Shuberts, take possession of the Garrick, New York, Sept. 17 with Michael Gold's "Fiesta" serving for the uptown bow in of the downtown group.

Cast includes Carl Reed, Jack La Rue, Virginia Venable, Beverly Sitgreaves, Charles McCarthy, Ruth Chorpenning, George Tobias and Allen Nagle.

"Free of Charge," by Warren Lawrence, goes into rehearsal next week with Lawrence Productions producing. It will open out of town Oct. 7, aimed at New York two weeks later.

"Cape Cod Follies," musical revue, which showed this summer at the Cape Playhouse, Dennis, Mass., has been taken over by the Shuberts and will be spotted at the Bijou, New York, Sept. 19, with original Cape cast.

Raymond Moore, who produced it for the back woods showings, will retain producer billing, but will merely be a pay roll man ghosting for the Shuberts.

"Kansas City Kitty" goes into rehearsal next week with Matthews and O'Brien, newcomers, producers.

"The Love Expert," by Julius Kirkpatrick, author of "When in Rome," which is to be produced by John Golden, has been put into rehearsal by Gustave Blum, opens late this month.

AHEAD AND BACK

Charley McClintock, advance, "Journey's End" (Canada).

Joseph William, ahead and back, "Journey's End" (Chicago).

Bob Irwin, advance, "Journey's End" (south).

Charles McGonigle switched from Crosby Gaige's press department to the Theatre Guild.

Dick Maney, formerly with Jed Harris, is now with Crosby Gaige.

Manny Eisenberg, handling press for "Subway Murder." (Edward Blatt.)

New Actors' Group—Local Autonomy Prcsent Equity Talk on Coast

Hollywood, Sept. 10.

Movement to start a new actors' organization in Hollywood, in wake of recent Equity fiasco, has been launched here by Harry Caufield, former players' agent and promoter. Caufield has been sounding out many of the prominent film players and is reported to have received enough encouragement so that he is planning to hold a meeting at the downtown Jonathan Club some time during the present week.

At the same time, sentiment is quietly crystalizing toward a movement among loyal Equity members to compel the executive council to grant local autonomy. These people, a number of whom have been approached by Caufield, are in the anti-Gillmore group of Equity in Hollywood, which comprises most of the screen credit players.

Some of the more prominent are opposed to the Caufield plan, believing that an independent organization of actors here would not improve the situation. They believe that the only real solution of the actor situation here with reference to collective bargaining with the producers lies in complete coast autonomy.

One of the leaders of the group, extremely active during the Equity controversy, said that he had no personal antagonism toward Gillmore and didn't care how long he remains president of Equity, but that he would like to see to it that Gillmore never comes back for a repeat performance of the recent debacle. He added that if the motion picture actors of Hollywood are not intelligent enough to have complete autonomy in the handling of their affairs with the producers, they are not entitled to any organization.

This is pretty much the general sentiment among the screen credit players, though they are in no mood at present to rush the situation.

Masquers' Revel

The fall revel of the Masquers Club will be staged with a get-together-again idea. Sam Hardy, Jester of the club, will probably assume personal charge of the Revel, the main thought being to iron out all the differences that arose between some of the members during the recent Equity battle and bring everybody back into the fold who shied away for any reason while the Equity arguments waxed hot and heavy at the club.

The date for the Revel is tentatively set for Oct. 6.

Mooney Tells Inside

New York, Sept. 10.

Editor Variety:

Referring to the story in last week's Variety, headed "Wants Mooney Fired by Guild," may I have the privilege of throwing a little light on the activities of one Louis A. Safian, who has a very strong "yen" for the theatre.

L. A. Safian did attempt to producer "Sisters of the Chorus," but on my credit. Such items as $550 for billposting and $1,500 for scenery are still liabilities against me. He also made out notes for the advance royalty, which remain unpaid.

It is a misstatement to say the police ever raided the show and as he contends that I was instrumental in such a raid. It is a deliberate lie, too, to stress the statement that the police ever insisted that the show could not continue.

The truth of the matter is that when the police visited the show and suggested a few minor cuts in the snappy dialog, I camouflaged the situation by playing up the fact that the show closed because of action by the District Attorney's Office of the Bronx. That office probably never even knew the show was playing within its jur sdiction.

Martin Mooney.

SELWYN'S "BAND" MUSICAL

"Strike Up the Band," sophisticated musical comedy, produced by Edgar Selwyn several seasons ago, but taken off after an out-of-town try out has been re-written and will be given another try this season by Selwyn, this time as a musical revue.

Piece will be re-named.

Mgr.-Union Deadlock Busts Syracuse Dates

Syracuse, Sept. 10.

The most promising early "road" season here in years was balked at the outset, as a result of an eleventh hour disagreement between the Shuberts and the local Stage Hands Union.

With the house set to open on Monday (yesterday) with "A Connecticut Yankee" and "The Red Robe" and six other musicals set to follow, all bookings were cancelled on Wednesday when the contract negotiations between Edward Rosenbaum, for Shuberts, and the union's scale committee came to an abrupt end.

The union's first request was for a $5 a week boost for the regular crew of five, and 50 cents a performance more for extra hands. When the conferences ended, the Shuberts were offering $5 a week more to the three department heads, but were demanding that the assistant carpenter and flyman be eliminated from the regular crew. The union earlier had dropped the advance for the extras, but was holding firm for the $5 a week increase.

Madeleine Galbraith Dies in Window Fall

Losing her balance as she sought to adjust a window shade, Madeleine Galbraith, 30, actress, wife of Edwin Evans, actor, plunged from the window seven floors in the Hotel Chesterfield in west 49th street, New York, Sept. 3 and died in Flower Hospital. Evans was in the room. Later he jumped into his car and followed the ambulance. He crashed into an iron railing at Prospect Place and 42nd street where police arrested him and charged him with driving while intoxicated. In Traffic Court the next morning he was discharged by Magistrate Joseph E. Corrigan.

Evans told a Variety reporter his wife had been sitting on the window sill as the day had been hot and toppled as she turned to adjust the shade.

Evans and Miss Galbraith were married about six months ago. At the Hotel Chesterfield it was said the couple had moved in July 15. Evans checked out of the hotel Thursday and moved into another Times Square place.

Miss Galbraith had appeared in a number of Broadway shows, her last being the Gustav Blum piece, "The Ferguson Family." She was an ingenue and prior to her legit engagements had played in stock. She had also worked in Theatre Guild productions, according to her husband.

McClintock as Observer

Guthrie McClintock, stage director, has returned to New York after a period as student observer on the Fox lot. He is scheduled to direct a picture for that company next spring.

Meanwhile, McClintock will stage a new play for Lew Gensler, another which he will produce himself, and in January the new Katherine Cornell play of Gilbert Miller's.

Miss Cornell (Mrs. McClintock) remains on the road with "Age of Innocence" only until Jan. 1.

Virginia Smith's Husband

This Friday and the 13th, Virginia Smith will marry Gus Fleishman, Produce Exchange broker.

Miss Smith was the lead over the summer of the Delmar Garden musical stock, St. Louis.

DUFFY'S NEW ONES

San Francisco, Sept. 10.

To follow Walker Whiteside at his President, Henry Duffy has engaged Robert McWade and Mabel Taliaferro for Augustus Thomas' "Palmy Days" opening Sept. 15. George Le Guere will play his original role.

Duffy also is readying "The Skyrocket" by Mark Reed with Isabel Withers featured to follow "Cooking Her Goose" at the Alcazar. Frederic Howard also is in the cast.

FOSTER, FAGAN & COX

B. F. Keith's Riverside, New York, opens this week (Sept. 7) and we will be on hand "In Humorous Harmony" with Ken Murray Unit.

Many thanks to Ken Murray and Harry Romm.

"Whoopee" and Colored Show's Zion Benefit

Two benefit performances have been arranged by Broadway productions to date. The first will probably be "Whoopee" a special performance to be given Sept. 22 at the New Amsterdam. Eddie Cantor sponsors the benefit through the courtesy of Erlanger, Ziegfeld and Dillingham. The show was to have been given last Sunday night, but was set back two weeks. Next Sunday Cantor will be in Saranac on the N. V. A. Sanitarium matter. Added to the "Whoopee" cast there will be added specialties including Jackson, Clayton and Durante.

Cantor reported receiving more than $20,000 for the Jewish relief fund, the money coming principally from show people. Among the givers were A. L. Erlanger who sent Cantor $1,000 suggesting it buy a gallery seat for someone who "will enjoy the show as much as I did."

A special performance of "Hot Chocolates" at the Hudson has also been announced by Connie Immerman. Exact date not set. It is expected that as the new season gets into stride other attractions will join the benefit group.

Co-op. a la Bronx

A Bronx Little group is being attempted by a man named Starvarov at 180th street and Bronx park.

The theatre is run on a co-operative basis, no Equity bond, etc., and the first production "War," translated from the Russian has been in rehearsal for seven weeks, and will open Sept. 18.

According to the co-operative agreement, Starvarov is to get $800 a week from the box office, and what is left over goes to the actors. Some of the cast abandoned the venture, figuring the actors' share wouldn't be a dime.

Lew Fields' Foot

An injury to Lew Fields' foot has postponed rehearsals of "Hello Daddy." It may start next week.

Shows in Rehearsal

"Reborn" (Murray Phillips) Belmont.

"Legionaire Minstrels" (Jack Linder) Mecca Temple.

"Great Days" (Vincent Youmans) Cosmopolitan.

"The Student Prince" (E. J. Carpenter) Engineers' Hall.

"100 Years Ago" (Gilbert Miller) Miller's.

"The Crooks' Convention" (Irving Lande) Forrest.

"Town Boy" (Charles Harris) Longacre.

"Show Boat" (F. Ziegfeld) Ziegfeld.

"Escapade" (William Hunter) Lyric.

"Vanities" Earl Carroll) Carroll.

"Fioretta" (Earl Carroll) Carroll Studios.

"Sweet Land of Liberty" (Tyler & Erlanger) Liberty.

"Ladies Leave" (Charles Hopkins) Hopkins.

"Tin Hats" (Connolly & Swanstrom) Lyric Studios.

"Hokus Pokus" (A. H. Woods) Eltinge.

"Animal Crackers" (Sam H. Harris) Music Box.

Montreal in Line for English and French Shows During This Season

Montreal, Sept. 10.

Starting this week with an English company of "Bird in Hand," to be followed next Tuesday evening by "Many Waters," before it hits New York, there are all the earmarks of a legit season here.

About 10 or 12 productions are new pencilled in for His Majesty's.

In addition to "Many Waters" Charles B. Cochran intends to put on "Exiled" and "The Skin Game," both by John Galsworthy, while in December there will be his 1929 revue, "Wake Up and Dream," from the London Pavilion. Music is by Cole Porter and book by John Hastings Turner.

The revue will include an English company with Jack Buchanan, Jessie Matthews, Tilly Losch and Tina Meller. Tilly Losch is the premiere danseuse of the State Opera House of Vienna. Tiny Meller, dancer, is the sister of Raquel Meller.

Cochran also intends to produce here Noel Coward's operetta, "Bitter Sweet," Sean O'Casey's "The Silver Tassie," and possibly Sacha Guitry and Yvonne Printemps in "Mariette."

The French Players from Paris, headed by Eve Francis, are scheduled to open at His Majesty's around Oct. 14 with "L'Homme Echaine" (The Enchanted Man), by Edouard Bourdet. The company will be in Montreal two weeks, then for three weeks in other Canadian cities, to be followed by Boston and New York before returning to France.

Mme. Francis will make her first appearance before a Canadian audience. Cast includes Rene Mauprex and Ernest Ferny.

Wee Georgie Wood Starred

"Wee Georgie" Wood, heading a pantomime company from Birmingham, under the direction of Philip Rodney, will play across Canada in "Humpty Dumpty" and "Mother Goose." Cast includes Dan Leno, Jr., Florence Hunter and Fred Conquest.

Among others is Sir John Martin-Harvey who announces his final farewell as Sidney Carton in "The Only Way." His publicity has read that way for 10 or 12 years. Sir John is about two farewell appearances ahead of Harry Lauder.

The cast of "Many Waters," opening at His Majecty's Sept. 10, includes Ernest Truex, Marda Vanne, Edyth Goodall, Maisie Darrell, Milton Rosmer, Frank Harvey, Aubrey Dexter, Mercia Cameron, Paul Gill, Stafford Hilliard, Whitmore Humphreys, Gwendoline Hill, Violet Peule, Robert Douglas, Marjorie St. Aubyn, Guy Pelham Boulton, Harold B. Meade. Marda Vanne plays her original part with Ernest Truex substituting for Nicholas Hannen.

Fadeout of Traveling Reps Is Now Complete

Try to find anything that looks good for even one profitable week for traveling stocks.

Looks like finis for the touring rep outfits which for years have been weathering the seasons at a margin of profit.

The passing of rep traveling this fall is laid to the talkers; terms not so good and the overhead of a stage crew at the regular I. A. traveling scale.

Most houses play a traveling rep at 60-40 with an average of $4,000 weekly, giving the house less than it might get with talkers. Thus a $4,000 gate would mean $1,600 to the house which claims it would do $2,000 with a picture.

One time through New England alone there were 40 active stocks, playing through a season one week in each town played.

Typical is the case of the Bob Ott musical comedy company. The Ott outfit had eight weeks booked as a starter, but this has been cancelled with Ott switching to vaude with a tab musical idea.

For the first time in 27 years Bill Harder, who guides the destinies of the Mrykle-Harder stocks, has no time booked. Harder knows plenty of towns that might support stock, but it's too much a gamble.

Charles K. Champlain has never had any trouble in 25 or 30 years in lining up consecutive weeks for full seasons. Champlain at this time has nothing definite. In other years he was always out by now.

The Charles Rosskam Chicago stock may go out, but is likely to try the stationary plan of operation without laying out a set traveling itinerary.

There is little encouragement for the travelers who change their bills nightly or twice weekly.

Shutdown Threat in Cleveland Music Battle

Cleveland, Sept. 10.

"Red Robe," booked for Hanna Sept. 15 week, and several other scheduled shows have been announced as cancelled by the Shuberts in their fight with the musicians' union. Ansley Whittendale, local Shubert rep., said house will remain dark until Nov. 1, or until the musicians modify their wage demands.

McLaughlin's Ohio, an Erlanger theatre, will not close. Its current Theatre Guild attraction, "Caprice," and others booked do not require orchestras.

Both houses have reached an agreement with union stagehands' union, granting men an approximate $5 a week increase.

Motion Picture Exhibitors' association has still failed to come to satisfactory terms with the lift-'em-and-place-'em boys in film houses. Exhibitors have secured a temporary injunction restraining motion picture operators from going on a sympathetic strike. A hearing on it is slated to come up today.

NEW PRODUCERS

Bill Demarest, with Carroll's "Sketch Book," and Bernard Lohmuller, Earl Carroll's gen. factotum, have formed a producing combination for "Bow Wow," musical, with book by Cyrus Wood. No composer has been secured. Nor is the name of the money man for the new show revealed.

Lohmuller will handle the business end of the combination, while Demarest will oversee production, at the same time remaining in "Sketch Book."

Opening show date tentatively set for Oct. 8.

It is the first legit production effort by either of the partners on their own.

"47" PUPILS

Hollywood, Sept. 10.

Former students of Prof. George Baker's "47 Workshop," and now in southern California, have organized the Playwrights' Theatre. Intention is to go into production here.

Executive committee is composed of Richard Diggs, Aurania Rouverol, Walton Butterfield and Sigurd Russell.

Marcin's Stage Mission

Hollywood, Sept. 10.

Max Marcin is due in New York this week to begin rehearsals on his new play "The Humbug" starring John Halliday.

When he completes that job Marcin will return here to begin production on his second picture for United Artists which will probably be a talking version of "The Dove," made as a silent several years ago with Norma Talmadge.

MUSKETEERS' PLAY

Hollywood, Sept. 10.

The Musketeers, organization of Hollywood playwrights, will make its most ambitious effort in November when producing "Ping." It's a three-act play by Rita Greene Breeze dealing with Chinese-American half castes.

Cast will be composed of Chinese, Eurasians and Americans. Katherine Wong, sister of Anna May Wong, and Eleanor Chan Tze have already been signed. Carter Moore will direct.

PLAYSHOP'S SEASON OVER

Stamford, Sept. 10.

The Actor's Playshop closes its second season at the Auditorium here Saturday. The season has been satisfactory.

The company has been aided by the scenic work of W. Emerton Heitland, noted illustrator.

"The Patsy," with Margery Swem, Denis Gurney and Agnes Elliott Scott is the final bill.

Heat Biggest Smash Last Week, Next Was "Adeline" with $38,000 Top

A solid week of heat with temperatures at record high for September and the chances of the weather affecting the new season in the legit, were the main topics along Broadway.

No matter the weather, a new musical smash came to town last week in "Sweet Adeline" at Hammerstein's. Show opened Tuesday. Can gross $42,000 with first 12 rows at $6.60. It approximated $38,000 in seven performances. It was top money for the list, most of the leaders having slipped downward in the muggy going.

The three other premieres did not do well. "Soldiers and Women" got rather good notices, but trade at the Ritz was discouraging; "The Commodore Marries" provoked a difference of opinion and business at the Plymouth was only fair, but this one figures to have a chance; "Great Scott" attracted little attention at the 49th Street. The weather was blamed in all three cases, and that goes for the starters early this week.

"Whoopee" slipped to about $37,000; "Follow Thru" not so much affected, $32,000; "Sketch Book," and "Show Girl," $30,000; "Almanac," $27,000; "The Little Show," $24,000 (not much off); "New Moon," $23,000; "Hold Everything," $20,000; "Hot Chocolates," $10,000.

Dramas

"Wise Child" again hit $23,000, strong advance sale discounting the weather; "Journey's End" and "Street Scene" both aided by extra matinees (Labor Day), skipped over $19,000; "Gambling" was too recent an entrant not to be affected, but at $15,000 did excellently; "Let Us Be Gay," about $10,000, with the field straggling.

"Freddy" gave it up Saturday at the Lyceum. A couple of other small money shows may follow suit this week. Next week is loaded with new shows, there being 11 listed, including a revival: "Scandals," Apollo; "Strong Man's House," Ambassador; "Philadelphia" (formerly "Legal Practice"), Mansfield; "Strictly Dishonorable," Avon (formerly the Klaw); "Cape Cod Follies," Bijou; "Rope's End," Masque; "Hawk Island," Longacre; "The Crooks' Convention," Forrest; "Fiesta," Garrick; "The Sea Gull" and repertory, 14th Street, and "Divided Honors" a possibility.

"Follow Thru," $25,000, Hub's Only Good Money

Boston, Sept. 10.

Three-day holiday and warm weather first of the week kept the grosses down. Only show in town that got anything was "Follow Thru" at the Majestic.

"Jarnegan" at the Wilbur just about made the grade. Better things are expected for show is getting word of mouth plug that should mean something.

At the Plymouth, "Skidding" picked up about $6,000.

The Colonial opens next Tuesday with "Great Day," while "Strange Interlude" is due into the Hollis at the end of this month. "Here and There" opened at the Boston Opera House Monday night.

Estimates for Last Week

Majestic—"Follow Thru" (2d week); $25,000.

Plymouth—"Skidding" (2d week); $6,000.

Wilbur—"Jarnegan" (2d week); $9,000.

Boston Opera House—"Here and There" (1st week).

Syracuse Sunday Legit

Syracuse, Sept. 10.

Sunday drama will be tested for the first time (in English) here by the Empire Players, at the Empire.

Effective this week, the Empire will open shows with a Saturday matinee, and will follow with a Sunday night presentation. First bill will be "The Command Performance," Ian Keith remaining for a third week as guest star.

Credit for the innovation goes to Harold Burg, p.a., imported from New York, city's first winter company. Sunday drama here has been restricted to Yiddish shows.

A. C. Grosses

Atlantic City, Sept. 10.

"Scandals" at the Apollo grossed $34,000 for its opening week. "The Street Singer" (Shubert musical) departed after a four weeks engagement with $23,000 for final week.

CHI NEWCOMERS BUMP HOLDOVER MUSICALS

Chicago, Sept. 10.

With weother hot Labor Day, extra mats meant little, but with cooler weather closing part of week, biz picked up. Couple of new musicals arrived and spelled real competition for "Pleasure Bound" and "Follow Thru" which had been sitting pretty.

"Rain or Shine" at the Grand had a poor opening week, but "New Moon" at the Great Northern did much better. The competition, however, dropped "Follow Thru" and "Pleasure Bound" to low marks.

Two non-musicals held their pace; "Kibitzer" dropping only $500 from last week's mark, while the long run "Nut Farm" at the Cort continues at a steady, profitable take.

"Jade God" came in at the Playhouse Sunday, and "Journey's End," of which much is expected here, came in with a big night at the Adelphi Monday. On the 15th, "Little Accident" relights the Selwyn, and "Perfect Alibi" begins at the Garrick.

Estimates For Last Week

"Follow Thru" (Apollo, 4th week). Dropped nearly five grand, but still leading the town at $30,000.

"Pleasure Bound" (Majestic, 1st week; 11th week in town). Moved to side street house, and fell. $26,000.

"Rain Or Shine" (Grand, 1st week). Plenty of good notices; but not so hot for opening week with $23,500.

"New Moon" (Great Northern, 1st week). Big opening night, good company, and rave reports. Close to $28,000.

"Kibitzer" (Woods, 2nd week). Doing well and making money. $18,500.

"Nut Farm" (Cort, 18th week). Surprising everybody at this pace. Remarkable at $7,000 for this run. House has steady, sure patronage.

"Jade God" (Playhouse, 1st week). Opened Sunday.

"Journey's End" (Adelphi, 1st week). Big and ritzy opening Monday.

FRISCO GROSSES

San Francisco, Sept. 10.

Business was better, with the three leaders, Curran, Geary and Columbia, running almost neck and neck.

Ethel Barrymore in "The Love Duel," second and final week at the Curran, led the field, getting better than $18,000. Next door at the Geary "After Dark," due chiefly to a great ballyhoo, piled up $15,000 and Gottlob's Columbia, after weeks of darkness, came to life again with "Hollywood Revue," roadshow picture, and grossed close to $15,000.

Henry Duffy's Alcazar with fifth week of "Cooking Her Goose" hit fair average, $4,500, and his President, with Walker Whiteside in "The Arabian," disappointing in gleaning but $5,000 opening week.

Frisco Goes Hoboken

San Francisco, Sept. 10.

One of the biggest exploitation campaigns that this town has seen was put on by Ned Alvord for "After Dark," now at the Geary.

Harry (Red) Howe drove an old-fashioned locomotive built on an auto truck through the streets. The engine exceeded speed limit and Howe went to the hoosgow. Alvord turned the smoking room of the Geary theatre into a Bowery barroom, dispensing near beer, free lunch and entertainment. The customers got a kick and the bar is doing highly profitable business.

In front of the house they planted old time sour-note German band in red coats. Opening night at $2 top receipts went over $2,000 which is something of a record for this house at this price.

In addition to heavy newspaper space, 'After Dark" used 150 stands, 300 sixes, 400 threes and 6,000 sheets of country billing.

Relights Frisco Capitol

San Francisco, Sept. 10.

S. A. Goldtree has taken a lease on the Capitol, dark many months except for occasional second rate attractions. House was redecorated and reseated about a year ago.

Goldtree's first offering will be the Lafayette Players, colored drama troupe, in "Rain," opening Sept. 15. Troupe is coming here from Los Angeles where it played 40 weeks in the Lincoln theatre.

Preparedness!

One night last week "A Night in Venice" was selling out at the Shubert theatre. The manager wanted an S. R. O. sign to hang outside the theatre, but couldn't find one. "There must be one," he insisted and went to the doorman to inquire about the latter.

The doorman said there had never been such a sign to his knowledge, and everyone olse around the theatre agreed that there never had been one in the property box.

The sign was finally borrowed from an independent house nearby.

PREACHER'S RAP SAVES DYING L. A. DIRT SHOW

Los Angeles, Sept. 10.

With Labor Day the so-called start of new legit season and no new attractions on tap, folks took advantage of the cool weather and grosses climbed a bit.

"Bad Babies," which the cops passed up on its premiere and which was expected to pass away through neglect, got new lease on life when Bob Schuler, the "militant preacher," got the law crew to pull a pinch. Of course, injunction, etc., and the box office, which had trouble previously to get enough customers to give them 25 and 50 cents for exchange courtesies, started to perk up with attraction doing around $4,500. That's plenty of profit on a silent bank roll and a set of storehouse scenery.

Three local attractions closed. "Little Accident," after getting around $13,800 for its third and final stanza in the Belasco, led the exodus to make way for "The Door Between." Opening just so-so, but has chance.

Guy Bates Post left Hollywood Playhouse after five weeks of the "Masquerader" with $4,900 to make room for May Robson in "The Rejuvenation of Aunt Mary." Miss Robson has played this one here time and time again, but the tap was $2.50 instead of the five bits that Henry Duffy asks.

"Expressing Willie," with three none too profitable weeks, was yanked at the Vine Street after final count of $3,000 to make way Sept. 9 for "The Youngest," starring Joan Crawford's husband, Doug Fairbanks, Jr.

Harry Carroll has switched opening of his new revue at the Hollywood Music Box to Sept. 15 and will ask $5 for premiere. After that, $2.50.

"Kibitzer," in second week at Mason, figured at $1,000 a day. May stay another couple of weeks with possibility of opening date of "Follow Thru" to be set ahead of Oct. 15.

Taylor Holmes looked perfect in "The Sap" at the President, as Duffy gets nice profit from $5,900. And then at the other Duffy house, Charlotte Greenwood in third week of "She Couldn't Say No" is nothing to be sneezed at, $7,000, about high gross for this house.

"The Big Gamble" at the Egan is just that. For third week they got about $100 a day.

Estimates for Last Week

Belasco—"Little Accident" (3d and final week). For the final week held up at $13,800. "The Door Between" opened Sunday to fair trade.

Egan—"The Big Gamble" (3d week). Yes, sir, that's it—$700.

El Capitan—"She Couldn't Say No" (3d week). Who could say no for $1.25 tariff for Greenwood. Practical capacity with $7,000.

Figueroa Playhouse — "Bad Babies" (3d week). Cops would not let it take it's own sleeping potion, so trade has jumped to $4,500.

Hollywood Playhouse—"The Masquerader" (5th and final week). Excellent returns for final week of Post engagement.

Mason—"Kibitzer" (2d week). Not the draw they thought it would be. So $7,000.

President—"The Sap" (2d week). Taylor Holmes has local drag and, though not tremendous, okay at $5,900.

Vine Street—"Expressing Willie" (3d and last week). Freighted out Sunday night after total of $3,000 on the week. Now they have "The Youngest" on with Doug. Fairbanks, Jr., expected to stay four weeks or more.

Stock in Hackensack

Lyric, Hackensack, N. J., reopens Sept. 23 with dramatic stock.

Harold Rubin is running company.

Robinson's Film Writing

Russell Robinson left for Hollywood Tuesday to write special stuff for the Marion Harris picture being made by M-G-M.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over $3

"Almanac," Erlanger's (5th week) (R-1,520-$5.50). Record September heat (94 degrees) affected Broadway last week, first three days especially; revue estimated around $27,000.

"Bird in Hand," Barrymore (24th week) (CD-1,090-$3.85). Most attractions recovered partially by Thursday; English comedy, which moved here Monday, got about $10,000 at the Morosco.

"Follow Thru," Chanin's 46th St. (36th week) (M-1,413-$5.50). A thoroughbred among musicals; summer pace has been consistent, with last week's gross estimated at $32,000.

"Freddy," Lyceum. Folded up Saturday night; played eight weeks, but could have quit long ago.

"Gambling," Fulton (3d week) (CD-913-$3.85). Fresh dramatic hit picked up briskly latter part of last week; heat counted; very good, however; $15,000 or more.

"Heigh Ho," Royale. Was slated to open this week, but premiere again put back.

"Hold Everything," Broadhurst (48th week) (M-1,118-$5.50). In sight of a year's run, which will be accomplished on Oct. 5; due for road then; trade last week $20,000.

"Hot Chocolates," Hudson (13th week) (R-1,904-$3). Colored show has a song hit, "Misbehavin'," and that helps; business rated around $10,000.

"House Party," Knickerbocker (1st week) (C-1,412-$3). Presented by A. L. Erlanger and George Tyler; written by Kenneth Phillips Britten and Roy Hargrave; opened Monday.

"It's a Wise Child," Belasco (6th week) (C-1,050; $3.85). Ticket sale so heavy that bad weather didn't figure and gross hit $23,000 again; tops the non-musicals.

"Jerry for Short," Waldorf (5th week) (C-1,101-$3). Ads out of papers for a time, but in again Monday; getting little; new show reported aimed for this house.

"Great Scott," 49th St. (2d week) (C-1,101-$3). Notices were so-so; doubtful if this comedy will go far; $4,000 estimated.

"Journey's End," Miller's (26th week) (C-946-$4.40). Road companies being readied, but original will continue indefinitely; again capacity last week; with an extra matinee (Labor Day) sent gross up to $19,400.

"Let Us Be Gay," Little (30th week) (C-530-$4.40). Excellent run should continue well into new season; business has been over $10,000.

"My Girl Friday," Republic (30th week) (C-901-$3). Sticking much longer than anticipated; cut rates the factor; rated under $5,000 last week.

"Murder on the Second Floor," Eltinge (1st week) (D-892-$3). Presented by A. H. Woods, who opens two shows this week (other is "Scarlet Pages"); written by Frank Vosper; premiere tonight (Sept. 11).

"Remote Control," 48th St. (1st week) (D-969-$3). Presented by Jones & Green; written by Clyde North, Albert Fuller and Jack Nelson; opened Tuesday.

"Scarlet Pages," Morosco 1st week) (D-906-$3.85). Presented by A. H. Woods; written by Samuel Shipman and John B. Hymer; liked out of town; opened Monday.

"Show Girl," Ziegfeld (11th week) (M-1,622-$6.60). Had been getting around $32,000 but eased off with the field last week; with some balcony cut rates claimed $31,000.

"Sketch Book," Earl Carroll (11th week) (R-998-$6.60). Virtual capacity until last week when heat hurt; still gross bettered $30,000; moves to 44th Street at end of month.

"Soldiers and Women," Ritz (2nd week) (CD-945-$3). Won favorable notices, but had bad break through intense heat; figured around $7,000 first week; expected to pick up on merit.

"Street Scene," Playhouse (36th week) (D-879-$3.85). Several new arrivals that look good have not affected tremendous trade of this one; an extra matinee holiday sent gross above $19,000 again.

"Sweet Adeline," Hammerstein's (2nd week) (M-1,265-$6.60). Looks like one sweet smash; opened Tuesday and in seven performances got about $38,000; house scaled for $42,000.

"The Commodore Marries," Plymouth (2nd week) (D-1,042-$3.85). Somewhat in doubt; newspaper people seemed to like this novelty but notices not hot; opened at mid-week, fair business thereafter.

"The Camel Thru the Needle's Eye," (22nd week) (D-914-$3). Guild's new season starts Oct. 7 with "Carl and Anna"; current show sticks until then; $7,500.

"The Little Show," Music Box (20th week) (R-1,000-$4.40). Commands great patronage with song hit, "Moanin' Low" big asset; not much off last week; $24,000.

"The New Moon," Imperial (52nd week) (O-1,446-$5.50). Year's run banner can go up this week; expected to stay until Thanksgiving; dipped last week to $23,000.

"Whoopee," New Amsterdam (38th week) (M-1,702-$5.50). Heat affected the leader more than some others; dropped to $37,000, but should come back to $40,000 mark.

"Porgy," Beck; repeat date for short date starts Sept. 13.

"After Dark," Rialto, Hoboken; 10th week for revival.

"The Black Crook," Lyric, Hoboken; revival resumed Monday for short period prior to touring.

SOCIETY GIRL IN STOCK

Minneapolis, Sept. 10.

The Shubert theatre publicity department is refraining from mentioning in the newspapers the fact that Allys Dwyer, the new leading lady of its dramatic stock, is the daughter of Thomas Augustin Dwyer, vice-president of Brunswick-Balke-Collender, heiress to a vast fortune and a society debutante of the exclusive Westchester district of New York.

The failure to capitalize Miss Dwyer's society connections as well as membership in the New York Junior League is due to the young woman's own emphatic insistence no mention be made of it.

Miss Dwyer has appeared in New York in 'The Five o'Clock Girl" and "Polly."

WM. BOYD IN SHORTS

Los Angeles, Sept. 10.

William Boyd, from legit, will be featured in two-reel dramas for Warners. First is "The Frame." Arthur Ceasar on the scripts.

There's another William Boyd in pictures, under contract to Pathe.

Wharf Season Ends

Provincetown, Sept. 10.

The Wharf's theatre season here came to a close with "Rhapsody in Rhythm." Twenty-five persons were in the cast including several pupils of the Wharf school.

Gretchen Eastman and Adolphe Eisenbourg collaborated in the play's authorship.

"ZEE ZEE'S" SUCCESSOR

San Francisco, Sept. 10.

After several weeks of darkness due to the tragic death of Robert Chapman, leading man of "Easy For Zee Zee," Sid Goldtree's tiny Green Street has started preparations to reopen with a new French farce.

New piece set to start Sept. 18 is "The Flat Tire," adaptation of one of the several Parisian farces Goldtree brought from Europe. The cast includes Bruce Payne, Maryon Aye, Ruth Saville, Lawrence Cook, Verna Mersereau, Hugh Metcalfe, Pascal Cowan, Rollon Parker, Ellen Hamilton and Peggy Tomson.

TOWN'S SUBURBAN RIVAL

Newark, Sept. 10.

In taking over the Palace in Orange, N. J. Daniel J. Shepherd, former Stanley-Fabian exec, in offering legits will become competition to M. S. Schlessinger at the Broad here.

Shepherd will play legits three days a week, opening Sept. 12 with "Philadelphia."

Both Orange and South Orange contribute to the Broad's patronage.

"Spring" in December

"Spring Is Here," Aarons and Freedley musical, announced to road tour beginning Sept. 30, has been postponed until December.

Understanding is the producers want to get their other forthcoming productions out of the way first.

London as It Looks

By Hannen Swaffer

London, Sept. 1.

I wonder what you Americans did to Sinjun Ervine. Something must have happened in New York that we have not heard of over here.

I would like to find out what it was, because Sinjun lately has become rather an old woman. He is a little peevish, now and then.

When he returned from New York, he complained to me that I had said somewhere or other that he had had fights there, whereas he said the only people he had quarrelled with were Heywood Broun and "a person called Walter Winchell."

Why Do They Complain to Me?

All sorts of people in America wrote to me about the strangeness of him, while I received a copy of Ben Hecht's attack and a circular from somewhere in Greenwich Village, where Ervine complained that somebody came in late or something.

People who come in late, or do anything like that, always annoy Ervine. He cannot understand that if people pay for seats in a theatre, they can go in any old time.

Sinjun Gets Peevish

Then Ervine got peevish because he said I said his new play, "The First Mrs. Fraser," would not be a success in New York, which I didn't. Then he was annoyed because I complained that at least three of his jokes in "The First Mrs. Fraser" were old. Indeed, I took the trouble to point out where they came from.

"If you know them, other people don't," was his weak explanation of his putting other people's humor in. Whenever I want to be funny, I write my own humor.

The Eclipse of Ervine

Well, now, poor Sinjun, pushed off the map as a critic by myself, scarcely ever mentioned by anybody, more and more a prosy writer of dull essays, is very angry because I sloshed Shaw's old-fangled nonsense, "The Apple Cart." I came out, of course, the morning after the production with a very frank attack on an old man who was mucking about.

Shaw replied by calling me "Poor Swaffer" and saying "Tosh," but nothing else.

Naturally, Sinjun must have wondered what the devil he was going to say on Sunday. Not that it mattered to anybody except himself, but, of course, a man like Ervine would be afraid of a man like Shaw. All Irishmen are afraid of each other—or else they have to fight with each other.

Ervine fussy, humorless, and he has such a surprised look, always. Why, he even looked surprised, on the first night of "The First Mrs. Fraser," when he went on the stage with Henry Ainley and Marie Tempest, and stood there, looking silly without anybody taking any notice of him, although he was the author.

"Any person who asserts that 'The Apple Cart' bored him publishes his own shame," says Ervine. "He acknowledges he is fit only to sell beetroot. The intellectually-bankrupt and the spiritually-damned will yawn their fat heads off while this piece is being performed, but that is precisely what we would wish them to do. Fat heads ought to be off."

Sinjun's Go At Swaff

Then he comes on to me.

"I observe that one of my colleagues in criticism, whose increasing melancholia is causing acute anxiety to his friends, declares that 'The Apple Cart' is not funny, and that it caused him to misspend the Sabbath."

Then he makes a roundabout reference to my championship of "Lumber Love" referring to "an all-British musical comedy which caused many playgoers, myself among them, almost to run from the theatre long before it reached the end."

Ervine does not remember, so poor a journalist is he, that my next morning's notice of "Lumber Love" was terribly critical, this for the reason that, as I continually said in print, it grew worse and worse after its first production on tour. Ervine knew nothing about it.

One "Reporter" on Another

Do let us get things right, Sinjun.

Then Sinjun refers to me as "one who is insensitive to the mood of an audience and unfit to be employed in reporting, to say nothing of criticism."

Poor Ervine! He is notoriously inaccurate. I am one of the best reporters in England. Reporting is 20 times as difficult as criticism. Every newspaper man knows that.

On a recent occasion that I crossed swords with Ervine, he was boasting he was such a bad reporter that, when trying to describe a scene in "Bitter Sweet" he wrote, "I can't do it." Then he made the monumental error of praising Noel Coward for putting "God Save the King" at the end of a scene with great dramatic skill, whereas the truth was, as I had already reported, he had put "God Save the King" in the middle, thereby destroying the scene.

I am a "Paltry Yammerer"

Well, then Ervine has another go in his woolly notice of "The Apple Cart."

"I feel impatient with the paltry yammerers who complain that Shaw is out of touch with life," he says. "What life? Whose life? Are we to believe that gentlemen whose days are spent in running from the keyhole of the stage door to the typewriter in the newspaper office know more about life and are able to pronounce judgment on it than this great man, who has more intelligence in his little finger than they have in their entire bodies?"

Now, if there is any doubt about who is the more competent to discuss Shaw's play, its meaning, its art, its up-to-dateness, or otherwise, St. John Ervine or myself, I would like to meet him in public to discuss the matter.

When We Debated It

Not very long ago, when Lord Lathom wrote a play called "Wet Paint," there was a debate about it on the stage of the Prince of Wales's theatre, one in which St. John Ervine, Hubert Griffith, Beverley Nichols, Sydney Carroll and I all took part. The argument turned on some critic's statement that "Wet Paint" was not true to life.

I spoke, I suppose, for nearly half an hour, at the end of the discussion, quoting amazing fact from life after amazing fact from life, so much so that poor Ervine's sheepish arguments were forgotten. He theorizes. I know.

A few weeks later, J. B. Fagan asked me if I would go to Oxford to debate some theatrical subject with Ervine.

"Certainly," I said, "if he will come."

Later, Fagan told me that Ervine would not come.

I do not wonder. On every occasion that Ervine and I have met in debate, I have given him a terrible hiding. He has no humor, you see, but only silly surprise.

My Bunk Book

People are now complaining to me about his book column in the Daily Express. I don't write it. I don't see why anybody should blame me. Nor do I read it. I did try and read, once, something he had written about a foolish book that had been got together of some old articles of mine, but Ervine's comments were so dull that I could not even get through his criticism of my own book. I merely noticed that he did not slosh it, which he ought to have done, and which I should have done, if I had criticized it. It was a thoroughly bad book.

Ervine must make himself readable. Before he can do that, though, I am afraid he must brighten up his mind. When he writes stage humor, he must not borrow it. When he starts arguing with me, he must be very careful. I am an awkward man to rouse.

Is Ervine Getting Jealous?

The truth is that in all the discussions about Shaw and his new play, Ervine's name has never been mentioned, except that my enemies, of course, are chuckling because he had a go at me. I am chuckling, too, because I realize that if that is all he can do, the poor gump must be hard up for illuminating comment.

"I know nothing in contemporary comic writing," he says of Shaw's new play, "which equals it in brilliant buffoonery, exhilaration of spirit, audacity of idea, and provocative and disconcerting good sense."

My Public Challenge

Now I challenge Ervine to meet me in public and discuss (1) its "brilliant buffoonery," which I call bunk; (2) its "exhilaration of spirit," which I only remember as a King and a woman rolling on the floor; (3) its "audacity of idea," which is not nearly as audacious as Snowden at The Hague; and (4) its "provocative and disconcerting good sense," a phrase which flatters dreary tripe and slumberous boredom.

This article, which I have tried to write about Shaw's play is the sixth I have done upon the subject. My comments on it have gone all over the world, by cable first, and then by the slower Sinjun sort of means. My "Bystander" article on "The Apple Cart" was called "The End of Bernard Shaw." I mean it. It is the end. The clown has become a Pantaloon at last.

Shaw's Dangerous Boringness

My post bag, unfortunately, is full of letters from Shaw's old enemies. I have pleased the wrong people.

My public is at least 20 times the size of Ervine's. I spoke at Harrogate, last Sunday, on the subject. I shall continue to do so, all through the winter. If I come to New York, as I hope, I shall do the same.

Shaw's ideas are now getting dangerous. I mean that they are old-fashioned. All old-fashioned things must go.

In the discussion about Shaw, poor old Ervine is a mere nobody who has nothing to say.

I am tired of defending him.

Why don't all these Irishmen go home?

What Ervine Doesn't Know

Silly little comments like "people running from the keyhole of the stage door" merely betray ignorance.

I spend my life in trying to protect stupid newspapers from the lying news that is poured in upon them by managers and press managers. I always tell newspapers that theatrical news is utterly unimportant.

Ervine seems to imagine you have to go round and cadge for it. Still, he wouldn't know, as is proved by the dullness of his writings, for which I am afraid you New Yorkers are entirely responsible. You have scared him.

Inside Stuff—Legit

Sir Guy Standing, English actor in America for the last couple of seasons, recently met his son Guy Standing, Jr., who is an American-bred actor. Father and son met for the first time in 22 years, the boy having been brought up by the mother after a separation in England. They are getting acquainted.

"Gambling," the new George M. Cohan drama, hit at the Fulton, was originally written by Cohan with Walter Huston in mind for the lead. It is not the same play writen for Chauncey Olcott some years ago and called "Honest John OBrien."

Huston at first did not take the "Gambling" engagement because of a picture job. He signed with Arthur Hopkins and is in "The Commodore Marries," one of the week's premieres.

Crosby Gaige has engaged Arthur Lubin, who played opposite Fay Bainter in "Jealousy" last season when Halliday was ill, to do the casting for his all-feminine play, "One Splendid Evening."

The kindly Mr. Gaige is haunted by the thought that most casting directors are abrupt and almost rude to actors and has hired Mr. Lubin, as actor, to be sympathetic to all comers.

The play will have a woman stage manager as well as an all feminine cast.

Independent legit producers whose shows have been pencilled in for Philadelphia are wild catting around for dates elsewhere, preferably Baltimore and Washington, because of the deadlock between the managers and the musicians union over the terms of a new contract.

The managers, having threatened to keep Philly legit houses dark, are now asking that advance agents for shows booked into the town for the week of Sept. 16 be instructed to lay off advance billing or newspaper publicity on the attractions. Shows opening in Philly next week will be forced to go into the town without any billing unless a compromise is effected this week.

Kenneth MacGowan has taken offices in the Chanin building. He has acquired a multi-millionaire backer and will produce a number of plays this season.

With Los Angeles and the main highways leading into it already honeycombed with billboards, theatres there find that whenever they want to 24 sheet for a special attraction, the choice spots can't be had and lesser locations are held at fabulous rentals. Most all the select locations are occupied by manufacturers who hold a yearly lease on the boards and have equipped them with permanent neon tubes, artistic mouldings and clocks to catch the eye. Some are used by auto and piano distributors who have made a show window display of the boards by installing the regulation show window glass and place their latest model car or piano, with a special caretaker assigned to each spot to see that no stray California dust sneaks in to mar the display. Other boards are equipped with mechanical contrivances that revolve the entire face of the board, showing a change in program every three minutes.

Since theatres are only spasmodic users of this medium, they have but few of the boards sewed up and now find themselves out in the cold with only one alternative and that is the leasing of buildings facing heavy traveled highways where they plaster 24 sheets of coming attractions without the artistic moulding.

Suit started in Supreme Court by the Kirk La Shelle Company against the Paul Armstrong Company and Phelan Beale concerns a claim for an interest in the money received as royalty for the rights to "Alias Jimmy Valentine," written by the late Paul Armstrong. The suit was started in behalf of Mrs. Kirk La Shelle, widow of the former theatre man, who claims that the agreement given her by Armstrong in settlement of certain litigation entitles her to share in the money received from Metro for the talking picture rights to "Valentine." Phelan Beale named as one of the defendants in the action is a lawyer, representing the Paul Armstrong Co. Motion for a dismissal of the case made by the defendants who claim that no cause of action is stated in the complaint will be argued Tuesday.

Literati

Make Use of Ban

Bookleggers in New York getting fancy prices for the British edition of "All Quiet on the Western Front," in view of the fact that it is barred in this country, the impression having gotten around that the British edition has some naughty stuff not in the American.

The book's disbarment here was brought about by Little, Brown, the American publisher, who had the American edition altered enough to prove the British edition a violation of this country's copywright laws. By barring the British edition, the American publisher of the book removes competition, though the original version in German is allowed entry into this country.

Engagement Publicity

Press agents are trying to work the engagement gag overtime. Some of the boys have approached musical comedy people with their plans for that sort of publicity for their male clients have been getting a chill.

Bernie Sobel, of the Ziegfeld office, last week turned thumbs down on a proposition broached by a picture house p. a. to have Dorothy Stone's name linked in a phoney publicity romance with a boy she has never met. Several other girls said while they knew the young actor and would like to help him get his name in print what would the regular boy friend say?

Pat on the Record

Taking no chances on the sort of trouble Joan Lowell got into, "Blow the Man Down," new sea book by Thomas W. Broadhurst, carries a fac-simile of the author's seaman papers. Broadhurst is the playwright and producer, now around 70, who has been devoting himself to fiction the past few years. The book's title was also the one selected by Arthur Hopkins for "The Commodore Marries," but changed by Hopkins to avoid confusion.

Chicago's First Tab

Chicago's first tabloid daily, Illustrated Times, appeared Sept. 3, published by the Daily News, which took over the Evening Journal recently. The tab is using most of the Journal staff.

S. E. Thomason is publisher, Dick Finnegan, managing editor; Bill Major, city editor; Art Sheekman, editorial writer and columnist; Gail Borden, drama critic; Doris Arden (Muriel Vernon), picture critic; Joe Foley, sports editor, and Tom Killian, sob man.

Herb Crooker's Hit

After years spent socking the machine after publicity hours Herb Crooker has emerged thin, but victawrious. The lad, who last summer started a magazine article with a detective taint, has had himself amazed.

It's a book he wrote. And Macauley is not only going to publish it, but wants him to start on a couple of sequels.

The first is titled: "The Hollywood Murder Mystery."

McIntyre's Long Story

Usually writing a complete story on one page of Cosmopolitan or writing a dozen stories in one column of his syndicated matter, Odd McIntyre has agreed to turn out 30,000 words for the Hearst papers. It is to be a biography of Mayor Jimmy Walker.

Due to the work involved and the large sum paid McIntyre by Hearst for the Walker story, Odd is giving up watching the drama for Life.

Mystery Overdone

Not so long ago everybody was reading mystery stories, now everybody's writing them. So many mystery stories published each month it is impossible for any one person to keep up with even the choicest ones. Quick-reading method is to peruse the opening chapter, giving the murder, and the closing one, containing the solution. The chapters in between don't mean anything.

Can't Be True

Here's one Ripley missed. Corona Remington is the real name of a short story writer living in Knoxville, Tenn.

One Buck Mag.

That new monthly, which the publishers of "Time" will get out around the first of the year, will be one of the swankiest periodicals

(Continued on page 63)

Plays on Broadway

SWEET ADELINE

Production by Arthur Hammerstein. Billed as "musical romance." Book and lyrics by Oscar Hemmerstein, 2d. Music by Jerome Kern. Staged by Reginald Hammerstein. Dances staged by Danny Dare. No one starred nor featured on program or billing. Several names of players on theatre's marquee. Opened Sept. 3 at Hammerstein's; $6.60 top.

(Order of Appearance)

Sergeant Malone.....Thomas Chadwick
August, a student.....George Raymond
Lena .....Pauline Gorim
Dot, piccolo player.....Violet Carlson
Emil Schmidt.....Robert C. Fischer
Addie, older daughter.....Helen Morgan
Nellie, younger daughter....Caryl Bergman
Lulu Ward, actress.....Irene Franklin
Dan Ward, advance agent
Robert Emmett Keane
Tom Martin, first mate..Max Hoffman, Jr
Ruppert Day.....Charles Butterworth
Doctor.....Jack Gray
Orderly.....Tom Thompson
Colonel.....Martin Shepard
James Day.....Robert Chisholm
Gus..... Gus
Will..... Will
Sam Herz g, theatrical manager.Len Mence
Ed lie.....Wally Crisam
Sid Barnett, a composer and orchestra leader..John D. Seymour
The Sultan.....Thomas Chadwick
The Jester.....George Djimos
Maizie O'Rourke.....Helen Ault
Head Carpenter.....William Sheppard
Props.....Joe Reilly
Gus, 1st violin.....Gus Salzer
George.....Borra Levinson
Young Blood.....Jackson Fairchild
Gabe Case, proprietor.....Ben Wells
A Cabby.....Tom Rider
Old Sport.....Harry Esmond
Doc.....George Magis
Jim Thornton.....Jim Thornton
Mr. Gilhooley.....Jerry Jarnagin
Hester Van Doren Day.....Sally Bates
Willie Day.....Peter Bender
Smith's Girl Band—Frances Flanigan, Polly Fisher, Josephine Rice, Mabel Thilbault, Gertrude Clave, Laura Mutch.

GIRLS OF THE GAY NINETIES

Helen Ault, Louise Bernhardt, Harriet Brit'on, Mary Carney, Dorothy Brown, Lillian Burke, Kaye Carroll, Louise Chowning, Nore Clifft, Aida Conkey, Myrtle Cox, Betty Croke, Nonie Dale, Fanilla Davies, Christine Gallagher, La Vergne Evans, Helene Gardner, Mildred Getkins, Pauline Gorin, Evelyn Hannons, Muriel Harrison, Dorothy Hiller, Cyrilla Juitt, Helen Kelly, Grace La Rue, Evelyn Laurie, Madge MacAnally, Helen McDonald, Marion Martin, Peggy Messinger, Gladys Nelson, Ruby Nevins, Ruth Penery, Robertina Robertson, Madgio Schmylce, Bertha Mae Swan, Elenore Tierney, Emily Van Hoven, Genevieve Van Hoven, Marion Young, Lorena Walcott, Gloria Le Bow, Baum Sturs.

GENTLEMEN

John Campbell, Don Carter, Joseph Davidenko, Frank Dobert, Lynn Eldridge, Jackson Fairchild, Andy Lieb, George Magis, Paul Moran, George Raymond, Tom Rider, Len Sasion, Martin Shepard, Bob Shutta, Alexis Sokoloff, Morris Tepper, Tom Tompson, Efim Vitis, Robert Vernon.

Seldom does a big musical give so many a break as in "Sweet Adeline" and get a break itself. For the new Arthur Hammerstein show at the Hammerstein theatre is a hit. If it doesn't run out the entire season on Broadway, then the screen's talkers will be the solver.

After the Hammerstein staff of Hammerstein's and others who compiled and staged the piece, besides the artful production, it looks as though Arthur Hammerstein was content to start the actors at scratch. They finished like this:

Helen Morgan, 1st; Irene Franklin and Charles Butterworth, tied for 2d; Violet Carlson, 3d; Robert Chisholm, 4th; John D. Seymour, 5th; Robert Emmett Keane, 6th; Max Hoffman, Jr., 7th; Jim Thornton, 8th; Len Mence, 9th, with Miss Franklin leading as a specialist, followed by Gus and Will in the regular running.

The show goes back to the corset age, to the Spanish War day, in New York and Hoboken. Most of the girls in this troupe never felt a corset until given the costumes of '98. Reports say there was many a squawk over the tight fits.

That was the time also when women wore their legs on the inside instead of the outside of their clothes, which begot the slang title of "leg show" for burlesque. It is a burlesque turkey that this story starts around, but what a turkey as served in the Hammerstein style!

The compact story for a musical especially as it unravels, is an around the town of New York in the period of the Hoffman House Bar, Madison Square Garden and its roof, that roof which now should draw through its publicity alone as Harry Thaw's shooting gallery; the gone forever McGowan's Pass Tavern in Central Park, the gyp joints of old Fort George on Washington Heights, and a street car as well as a hansom cab. They are all on display in "Sweet Adeline." Not forgetting the beer garden of Hoboken.

Musically, too, Jerome Kern has hung onto his rep. Tunes all of the time with a couple or more bound to go over the counters. While in production Arthur Hammerstein did not cheat for a cent to background the very attractive book Oscar Hammerstein, 2d, has written. And the other Hammerstein, Reginald, will rise right up as a stage director for the way he has handled this show.

The intricate first act finale is one of the best pieces of musical comedy staging New York has seen, while the finale of the show on its sight is another bullseye. The first act finish is a dress rehearsal of a burlesque show, with everything tangled up in it, even to the show's angels sitting in the aisles.

While the bar in the Hoffman house with a replica of the old oil painting there got applause on its looks, and the stews staggering around McGowan's Pass were all too natural. Besides the rear end of a street car with two girls talking as the other side of the stage held a hansom cab coming forward with two men in it, that going to snapper finish and a big laugh.

Into and out of all these a holding story uncommon for so much talent and music, with everybody sticking to their script knitting it seemed. This and the many scenes and numbers gave the performance all of the speed it needed. Starting at 8:50 and over at 11:30, if Arthur wants to cut, that will be his problem, for the show is meaty now all through.

Miss Morgan was all jammed up in the first act with heavy old-fashion dressing as a Dutch singing waitress in her father's lager beer joint. She broke through in the second act as a George Lederer Casino m. c. queen, with a roof cabaret job besides. It was on that roof where Miss Morgan captured the entire house, not by her singing, but by her acting. In singing, Miss Morgan's plaintive voice pulls a tear in the sob stuff that sends her over before she starts. In this show though Miss Morgan is over, all over and set for a long stellar stage future if she wants it.

As a burlesque queen with a chasing husband in Robert Emmett Keane, the advance agent, Miss Franklin breezed right in and through. She played the role for the 100% comedy it contains, and cinched her hit for a smash in the two zippy flip songs she did in her speciality near closing. In this Broadway show Irene Franklin, from vaudeville, gets her inning and hugs it.

Mr. Butterworth is a dead pan stage comic of unusual class. He snaps his short come backs and never a one turns over. A superb sap.

Jim Thornton had his scene with Butterworth, cross-fire and a continuous laugh, although just previously the real old-timer, Jim, did a song in the Hoffman bar bit. How anyone could have omitted Jim Thornton singing "Sweet Sixteen," his entrance music, never will be understood. It would have been the show's panic. Jim must have felt pretty good further up Broadway. His last show was the Eddie Dowling musical at the Knickerbocker. And how those first-nighters loved Jim! One could almost see the glow under Jim's makeup as he kept bowing to the reception.

A stalwart, good-looking naval officer with a corking baritone is Robert Chisholm, and again he proved it. Max Hoffman, Jr., also in uniform, played very well without dancing, and sang in good voice.

Mr. Keane was also in on the comedy end, but with more limited opportunities than his companions in that division. But Keane whammed them over each time his role opened up, for he knows how, and as the fly chaser, got many a laugh.

In acting of the real sort, John D. Seymour made you believe it as a composer who found in Miss Morgan the only girl who could sing his song. While Mazie O'Rourke led a dandy Irish number, and to good effect.

Violet Carson threatened in the early section to steal the show. She rushed right in, and while holding up her average throughout, the story stopped her rushing all too early. A very clever girl.

Gus and Will had their dance turn, and played a couple of roles in the Ft. George Hill scene with Butterworth and Miss Carlson, in the midst of which was a funny tamden bicycle. In the burlesque rehearsal finale were some acrobats, a couple of bar performers making it a comedy turn, but lost in that grand shuffle. Another was a ladder balancer.

Miss Franklin's "My Husband's First Wife" is programmed as written by her, with the lyric altogether apart from any other under the same title. Jerry Jarnagan is Miss Franklin's pianist and collaborator, of course.

It's a sweet evening of all around amusement. Plenty of fun, sight and song. If other musicals are worth $6.60, then "Sweet Adeleine" at that price is a bargain entertainment. *Sime.*

Herts In On Guild

Harry B. Herts, formerly producing on his own, has teamed with Hyman Adler in the promulgation of the proposed Judean Drama Guild.

The Guild intends to present Judean dramas translated in English for New York run and subsequent road tour.

The Commodore Marries

Comedy in three acts, presented at the Plymouth, Sept. 4, by Arthur Hopkins; written by Kate Parsons, Walter Huston; staged by the producer.

Fawcett.....Harry A. Huguenot
May Day.....Seifert C. Pyle
A Man from Pickle's.....Jack Byrne
Watch.....Leslie Hunt
Mr. Hatchways.....Charles D. Brown
Cookie.....K. Nambu
Commodore Trunnion.....Walter Huston
Anna.....Eva Williams
Perry Pickle.....Joseph A. Donohue
Ira Pickle.....Caryl Gillin
Mrs. Pickle.....).....Ethel Intropidi
Miss Pickle.....Eda Heinemann
Mrs. Fibtree.....Lida Kane
Mrs. Calano.....Lizzie Rechelle
Doctor Dill.....James McDonald
People from the village—Barbara Robins, Hazel Stone, Emily Boileau, Clarence R. Chase, Charles Kuhn, Arthur Villars, W. Gordon Craig.

Here is a most unusual play. A bit looney, perhaps, and certainly rather difficult of rating. Had its quota of first-nighters who thought "The Commodore Marries" laughable and enjoyable, but there was an element present who couldn't make it out at all. That means a difference of opinion that figures to affect the chances for landing.

Arthur Hopkins has a flair for producing plays away from the ordinary. Perhaps it is unusual, too, that "The Commodore Marries" was written by a woman, Kate Parsons, because it is nautical and naughtily so, despite the fact it is a costume play. The author gives program credit for material to no less a novelist of ideas than Tom Smollett.

Commodore Trunnion, a man of, say 50, has quit the sea and his first mate and some of the crew are with him in a house that has been made over like a ship. He had chopped down the stairs and the only way to a gallery leading into the bedrooms is via a ship's mast. Mr. Trunnion has plenty of coin, but hides it in the house instead of a bank, later to find out he had the wrong system.

He falls for Miss Pickle, a spinster of 38, who is after his money. The mate, Mr. Hatchways, tries to crab the marriage, but permits it to go through. When the wedding carousal is over, Trunnion thinks of the nuptial bed, which upon the first night is a ship's hammock. Turning to the bride he orders: "Well, let's go aloft and get the business over with," a howl to most of the customers. He climbs to the gallery and two of the crew shove the former Miss Pickle up the mast. But Mr. Hatchways had cut the hammock rope three-quarters through and it is but a few minutes that the noise of the couple's drop to the floor provides another giggle.

It isn't long before the house is changed about. The stairs are replaced and stuffy furniture spotted around the main hall.

Lying in a real bed is Mrs. Trunnion, whom the Commodore believes is to beget him a son. The women, especially a sister-in-law, suspect that Mrs. Trunnion's condition is a hoax and they fetch a doctor to supplant a midwife. It quickly develops that Mrs. Trunnion is not to have a child. The doctor doesn't explain how she got the way she was, but "she was inflated and now she is deflated." It is a bitter pill for the Commodore, who thought "she was carrying cargo."

But he gets a worse shock when it is discovered that Mrs. Trunnion has taken all his money and put it in bank. She refuses to return it and puts up a pretty good argument, saying she will go to court and prove Trunnion is a nut—as evidenced by the manner of his living, the way he speaks and even the hiding of his dough. Trunnion goes into a huddle with Mr. Hatchways and orders the wife brought before him for punishment. He decides as she is a confessed thief she must walk the plank and she is thrust from the house in the middle of the night. The curtain finds the Commodore and his two remaining men singing a sea chanty—they are all free to live as they wanted to—no longer need they squawk that a woman around the house turned them into celebates.

There are some old chanteys now and then, including that gem, "Whiskey Is the Life of Man, Whiskey for Johnnie." Then too, "Blow the Man Down," which was the show's original title.

The acting is as unusual as the play. Walter Huston's Mr. Trunnion will doubtless be classed among the season's best performances. You believe his characterization though it is that of a man a bit cracked. Charles D. Brown is excellent as Mr. Hatchways. Eda Heinemann, an unknown, does Miss Pickle-Trunnion like a seasoned trouper. Ethel Intropidi, very good as the scheming sister-in-law. Joseph A. Donohue, clever kid actor. There is a colored player in the first act. Had been the cabin boy. They named him May Day because he smelled nothing like it.

Those who like "The Commodore Marries" will be positive about it. Those who do not will probably be just as uncompromising. That is why this undoubted novelty will probably have but a moderate engagement. *Ibee.*

HOUSEPARTY

Drama in three acts presented by A. L. Erlanger and George C. Tyler at the Knickerbocker Sept. 9; written by Kenneth Phillips Britton and Roy Hargrave; staged by Harry Wagstaff Gribble.

Alan Bradford.....Roy Hargrave
Ronald Evans.....Edward Woods
Sally Andrews.....Penelope Hubbard
Florence.....Harriet MacGibbon
Hortence Pfeiffer.....Betty Lawrence
Mrs. Milligan.....Anne Sutherland
Mrs. White.....Julia Hay
Mrs. Rutherford.....Louise Mackintosh
Edward Canby.....Charles Cromer
Darrow Jenckes.....Matthew Smith
Doris Callander.....Helen Dodge
Malcolm F. R. White, M. A. Edward J. LeSaint
Bill Warren.....Waldo Edwards
Chick Smyth.....Charles Dill
Marianne Guion.....Edith Hargrave
Bob Davis.....Billy Quinn
Betty Creeling.....Cynthia Rogers
James.....Lawrence Bolton
Students—Richard Ewell, John Mercer, Wm. C. Haskell, Edwin Whitner and Everett Miller.
Houseparty guests—Helen Oursler, Beatrice Holtby, Dorothy Harris, Jane Dewey and Betty Stoddart.
Bert Lown's Orchestra

"Houseparty" had a bad break opening Monday, day and night dripping with strength-sapping humidity. Regardless of the weather there is doubt if this so serious play will find a public.

A. L. Erlanger and George C. Tyler produced the new drama. Its people are college students and the action takes place within a fraternity house at Williams, Williamstown, Mass. Mr. Tyler has been particularly successful in plays having to do with adolescents, as for example "Young Woodley" (also with students the principal characters), "Merton of the Movies" and "Clarence."

Here, while the characters are similar in type, manslaughter creeps into the lives of these ordinarily buoyant youngsters, boys and girls. The title might indicate jollity but there is little in "Houseparty."

If the new play does nothing more, it brings forth young Roy Hargrave, one of the authors, who is the lead, acted splendidly by him. House parties in frat houses are given several times yearly, with hostesses present, of course, though that doesn't prevent flirtations and serious ones.

On the eve of one of these dances Alan Bradford, sophomore, receives a visit from Florence, rated "the town bag." There had been an affair on the football field one night at 11. And now Florence is to have a baby and tells Alan he "is elected," although admitting there were other men. She demands $10,000 and threatens exposure and disgrace to the boy and his wealthy father.

A scuffle. Florence falls in the fireplace and a heavy andiron crashes her skull. In a panic Alan hides the corpse in a cupboard.

That night during the dance the boy's nerves are on edge. He tries to guard the hiding place and after a somewhat prolonged scene breaks down and tells the story. It is a corking bit of acting.

The climax comes after the playing of "I Pack My Trunk," a game of fast thinking. The game was authentic but seemed trivial and rather boring because of its length and the agony of Alan.

The boy is acquitted six months later and again there is a house party. The girls are gotten out and Alan returns to meet his friends, ostensibly to say goodbye before going to Paris to study. But it is really to be in that living room again and he confesses it to his buddy, Ronald Evans. He is about to shoot himself when Ronald breaks down Alan's resolve by springing a boyish stunt, "I've got a new job," with trick answers.

Whether the author's psychology is correct in the final scene is open to argument. Apparently they worked on the theory that a murderer returns to the scene of his crime. In this case it was accidental death. The incident could believably ruin the boy's life or destroy his reason through grief and worry. But he says the picture of that room has been in the mind ever since the fatal night.

Edward Woods as Ronald played very well and nearly all the cast indicated careful picking. Harriet McGibbon as the ill-fated Florence, Betty Lawrence, the pest of the parties, Penelope Hubbard, Charles Cromer, a coming little juvenile, and Anne Sutherland, all did their stuff competently. Miss Sutherland, as

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Florence's mother, was on but a few minutes. Hargrave is the kid who did so well as the magician's assistant in "The Spider."

"Houseparty" is smartly produced. It is bound to impress class patronage but doubtful of a draw that a run needs. *Ibee.*

Soldiers and Women

Melodrama in three acts presented by Lew Cantor at the Ritz, Sept. 2; written by Paul Hervey Fox and George Tilton; Violet Heming and A. E. Anson featured; staged by Joseph H. Graham.

Captain Clive Branch.....Derek Glynne
Captain Luke Arnold.....Leonard Mudie
Surgeon-Major Reynolds ...Clifford Walker
Hendrich Rathje .....Edward Fielding
Colonel John Ritchie.....Montague Shaw
Lieutenant Donaldson ...G. P. Huntley, Jr.
Brenda Ritchie.....Violet Heming
Helen Arnold.....Verree Teasdale
Lieutenant Mason.....Reginald Sheffield
Trooper Delehanty..Robert Bunce Williams
Trooper Wilson.....Basil Hanbury
Marta.....Ruth Rickaby
General Sir Conant.....A. E. Anson
Kiroth .....Lota
Khitmagars...Sarah Lahiri, Frank De Silva

Lew Cantor who landed with "Courage" last season and who has an ambitious production program for this season, starts with "Soldiers and Women," a drama localled in a British military post in the most torrid section of India. A murder is committed and mystery of the deed is worked out by the officers, a change from the usual district attorney, detectives and so forth. The performance is interesting, though it tapers off a bit in the second act. Fact that it is up against a flock of oncoming murder mystery shows is rather against "Soldiers and Women" scoring.

The story has for its principal character a cold blooded, cruel women, Brenda Ritchie, wife of the colonel at the post. She has carried on intrigues with the utmost ease, but she is nearing the end of the rope as the play begins.

There is a Captain Clive Branch whom Brenda says she dislikes. She cares little for Helen Arnold, beautiful wife of another captain. Curiously enough when she discovers that Helen and Branch are lovers, jealousy flames.

Brenda proposes an affair with Branch just after she had found the lovers in embrace. He turns the idea down cold. At midnight she kills Arnold, thinking him to be Branch. All the doors are locked. It had been known that Branch was in the room. It was shown that the bolt of one door could be slipped into place from the outside. Suspicion falls upon Branch and his arrest is ordered.

In the matching of wits between the women, Helen points out to General Conant who investigates the case that the murder could have been done by someone else. Conant never liked Brenda and her hate of him was as cordial. The finale finds the cunning Brenda accused, and with enough evidence to convict. She goes to her quarters with a vial of cyanide.

Cantor did a good job in casting "Soldiers and Women." The players act and look their part. Direction by Joseph H. Graham impressed as competent. The lighter moments in this stern story come in the last act, the only one in which A. E. Anson appears. As the general he is excellent and the satirical exchanges between him and Violet Heming, are lightly diverting.

Miss Heming is a capable actress. She is the hot and cold Brenda who will not take the advice of the neighborly but understanding planter to go back to England. Her one flash of passion when she pleads with Branch to love her looked the real thing. Derek Glynne does very well as Branch. He looks the kind of fellow that women admire in stage types. That sweet looking Verree Teasdale plays Helen and quite okay, too. Other recognized actors are Leonard Mudie, Clifford Walker, G. P. Huntley, Jr., Montague Shaw, Edward Fielding.

"Soldiers and Women" is an intelligent try, but considering competition of the early season it probably will not land. Better chance as a talking picture. *Ibee.*

OUT-OF-TOWN REVIEWS

HAWK ISLAND

Baltimore, Sept. 10.

"Hawk Island," by Howard Irving Young. Presented by Thomas Kilpatrick. Staged by the author. Technical direction by Walter F. Scott. Setting by Willy Pogany. At the Maryland theatre, Sept. 2.

Donald Parish.....A. J. Herbert
Madeline Austin.....Mary Fowler
Tom Austin.....Joseph Granby
Sally Rogers.....Elaine Temple
Captain Westover.....Walter F. Scott
Lynn Rogers.....N. R. Creagan
Barker .....Sumner Gard
Gregory Sloane.....Clark Gable
Anthony Brice.....Charles Halton
Harriet Cooper.....Olga Lee
Paul Cooper.....Henry O'Neill
Louise Hollister.....Frances Kain
Stella Wayne.....Helen Joy

There are the makings of a talker in this one, and for that reason, if no other, piece is likely to reach Broadway.

The plot has enough novelty and sustained interest to fill out three acts. And the writing, barring an uncertain opening, is creditable. The characterization is sketchy, however, and, with the exception of Clark Gable, A. J. Herbert, Sumner Gard and Elaine Temple, the casting is not distinguished. The one set is attributed to Willy Pogany.

The story centers on a bored young millionaire, who, fed up on Palm Beach and Newport, retires to his island retreat for a week-end with the most ill-mannered set of house guests ever gathered together. They begin by quarreling and progress to shooting. The play is about half over when one of the husbands, objecting to A. J. Herbert's Casanova caperings with his wife, eliminates him with a revolver. This follows an act in which the young millionaire host seeks to relieve the tedium of the party by announcing that he has killed Herbert and tossed his body into the sea. A self-confessed murderer, this gilded practical joker finds himself in a serious predicament as the second act curtain falls.

He has a whole act and the assistance of blonde Elaine Temple to clear himself.

More and more expert direction, some recasting and smarter dressing will be necessary for Broadway. A burlesque mystery thriller novelist is introduced for comedy relief. The characterization and the casting of this role stand in need of first aid treatment. *Tall.*

SCOTLAND YARD

Atlantic City, Sept. 10.

After a view of "Scotland Yard," which bowed in at the Apollo last night, one might reasonably suspect that Denison Clift, its author, took "The Masquerader" out of moth balls, used the World War for background and added a robbery of the Bank of England for good measure. Clift is the fellow who two seasons ago came out of Hollywood with "The Woman Disputed," which A. H. Woods also produced.

The present sample of his work, designed to startle, shock and mystify theatregoers, is in low gear, still belonging to "Across the Pacific" school of melodrama, although the hoke is designed well enough to give some tingling effects and a good thrill finale.

The title has little bearing on the story, which unfolds in six scenes. The first is in the laboratory of the convent hospital of the Sisters of the Cross at St. Cyr, France, where a plastic surgeon is unwinding the bandages from the face of a British army captain who has undergone an operation on a badly mangled face.

The surgeon had no design of features to follow except a photograph found in the pocket of the officer. It happens that the photograph is that of Sir John Usher, chairman of the board of directors of the Bank of England, who is reported killed shortly after he left his bride, the daughter of the chief inspector of Scotland Yard, immediately after their marriage. The captain who is made over with the features of the banker is a noted crook.

Crook returns to England where he is accepted as Sir John Usher and assumes his place in the bank and as the husband of Lady Usher. An old associate of the thief's turns up to propose looting the bank which the two had dreamed of in the old days before the war. But love is too great and the masquerading crook refuses to go through with the scheme. The associate is found murdered in Sir John's office by the son of a Scotland Yard inspector who is employed at the institution. He swears he turned over a million in bonds to Sir John. Of course the real Sir John had returned, and the author, dipping heavily into the sugar bowl and greasing his shudders with banana oil, straightens matters out to the satisfaction of all concerned.

In this piece Mons. Woods employs Paul Cavanah whom he brought from England for the leading role supported by Phoebe Foster, Henry Mowbray, Frederic Worlock, Marga Larubia, A. P. Kaye, Bramwell Fletcher, Gerald McCarthy, Edward Rigby and others. Whatever the lines these actor folk were furnished they made seem plausible for the moment. And the moment was sufficient unto itself.

LITERATI

(Continued from Page 61)

published in this country, selling for $1 a copy. The mag, which will be devoted more or less to big business, will be called "Fortune," and will start off with a circulation of 30,000, that many having already paid $10 for year's subscription in advance.

Ad. Delegates Sailing

American delegates to the convention of advertising managers in Berlin sailed for home on the George Washington from Cherbourg.

In the party of 50 were Donohue, Chicago Tribune; Harvey Young, Columbia (S. C.) Dispatch; James Schermerhorn, Detroit Times, and Hazel Ludwig, president of the American Federation of Advertising Women.

Billy Silver's Side Pocket

Billy Silver, publisher of the Mexican Herald, is also the go-between for the border city's marriage clerk. Before being able to get a Mexican license to wed, it is necessary to get in touch with Billy who collects a fee of $8 for the introduction card and then $23 is collected by the marriage license clerk, making a total cost of $31.

Journal's Columnist

With the completion of the New York "Journal's" Policeman and Firemen's Popularity Contest, of which he is editor, Leo T. Heatley will be assigned to that paper's Broadway column. In his spare time Heatley does a daily ship news feature.

Ed Shayne's Book

Ed Shayne, former Ass'n. vaude booker in Chicago, and until two years ago representative of that circuit in Denver, has written a book titled "Down Front On the Aisle," published by Parkway Publishing Co., of Denver. Retails for $1 per copy. Second edition has just been released.

"The Town Crier"

"The Town Crier" is the title pinned on Alexander Woollcott when going over WEAF (NBC), New York, each Wednesday night at 7:30. Thursday evenings at the same time in the near future, Walter Winchell may do as much for CBS.

Wants to Move

B. H. Rogers, father of Buddy Rogers and publisher of the Olathe (Kans.) Mirror, is trying to relinquish all interest in his newspaper. Family wants to join the picture star in Hollywood.

Publishers at Shawnee

National Publishers Asso. holds its 15th annual meeting at Buckwood Inn, Shawnee-on-Delaware, Pa., Sept. 18-19. Shawnee is two and half hours' run by rail from New York.

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Mills Trying to Ease In on Buy; Looks Like Meal Ticket's Skidding

The complete disintegration of the Music Publishers' Protective Association is seemingly foreseen by E. C. Mills, who is attempting to promote himself into a berth with the R-K-O (RCA) absorption of four major music publishing houses: Feist and Berlin's, both popular firms, and Schirmer and Carl Fischer (as distinguished from J. Fischer & Bro.), the two foremost standard music publishers.

There's considerable inside stuff in connection with the Mills promotion. Originally, one of the popular music publishers conceived the idea, and even had bankers interested, in the proposition of a $20,000,000 deal with RCA for the catalogs of the 10 leading publishers.

Ironically enough, of these 10, two were Robbins and Sam Fox which Mills arbitrarily struck off the list regardless each rated among the Big Ten in the proposed deal. Mills, in adopting the original creator's idea, deemed both of these firms as relatively unimportant. At this date Robbins, through his own tie-up with Metro, rates as the No. 1 selling publisher.

Mills holds a $20,000 a year berth with the M. P. P. A. He has been solely concerned in connection with this organization with the problem of raising sufficient funds to pay himself off. When he saw that the sister organization, the American Society of Composers, Authors and Publishers, the royalty collection agency, was the source of revenue and profit to the members, he eased himself into that aggregation.

J. C. Rosenthal as general manager of the A. S. C. A. P. continues in that berth.

The members see no use for the M. P. P. A. and Mills sees the handwriting.

Themers Move West

The first batch of eastern song writers to be affected by the Warner-Harms deal are Sam Lewis, Joe Young and Harry Warner, all of Remick's.

Boys were ordered out to the coast by and for Warner's and departed Monday.

Lyrics in Vogue

Lou Davis says a new cycle of song writing has arrived. The pace of show business has set it, he contends. He points to the fact that girl dancing units have done much toward pepping up the stage.

"Take any two girls from any of those whirlwind groups," says Lou, "and they'd be vaudeville acts 10 years ago. One sees them imitate any of the hoofing experts."

Likewise, he adds, song writing has reached a high degree of sophistication. People don't want to hear the junk about blue skies and pale moons. They want a story.

To be a big hit now a song must tell you something, which says that at last a lyricist has a chance then to get a singer who can deliver.

Bendix Picked as Boss Of Chicago Fair Music

Chicago, Sept. 10.

Contest, auspiced by the Daily News, to select an official bandmaster and director of music for the 1933 World's Fair, in Chicago, was won by Max Bendix, 63, conductor and composer.

Directors from all types of orchestras, including theatre pits, participated in the contest in a series of free nightly band concerts. Prior to opening of the Fair, in 1933, Bendix will take the official band on a world tour, playing in theatres, civic auditoriums and outdoors.

Bendix has been concert master and conductor for the Metropolitan opera house, Hammerstein opera house and Midway Garden National Symphony.

S-B Film Songs

Shapiro-Bernstein will handle the song numbers by Eddie Dowling and Jimmie Hanley in the next three Dowling talkers to be made by Sono-Art.

The same firm has the publication of the theme song of Belle Baker's (Columbia) special, "Wanting You."

WORLD SERIES, NBC

Permission was granted Monday by Judge K. M. Landis, czar of baseball, for NBC to broadcast the world's series ball games. Almost a certainty the Chicago Cubs (National) will fight it out with the Philadelphia Athletics (American).

Graham McNamee, as in other world's series, will be the principal announcer.

BROWN-FREED CO.?

Los Angeles, Sept. 10.

Herb Nacio Brown and Arthur Freed, composer and librettist, may establish a music firm of their own, with Ed Little of Sherman-Clay possibly affiliated on the business end.

Brown and Freed finish their M-G-M contract after "Lord Byron of Broadway."

WMCA Directors

Under a new bureau arrangement at WMCA studio presentations and the artists' bureau will hereafter be co-jointly looked after by Nils (N. T.) Granlund and Sam Lesselbaum.

James Lundy, director of programs, who has severed connections with WMCA, has studio offers under consideration.

Bornstein to Coast

Ben Bornstein, of Ager, Yellen & Bornstein, leaves for the coast on a business visit next week. Bornstein will remain for five weeks during which time Irving Tamz will be in charge of the New York office.

Warbler's Part

Hollywood, Sept. 10.

Fred Scott, concert tenor, never previously on the legit stage or screen, will have the male lead in Pathe's "The Grand Parade."

It's a minstrel story.

Les Copeland on Coast

Les Copeland, lately arriving in New York, is reported due for Hollywood.

Walter Douglas is said to have persuaded Les to do the studios.

Along the Coast

By Bill Swigart

DAVIS, COOTS & ENGEL'S OPENING DRAWS 1,000

Davis, Coots & Engel, newest of the music publishing firms along Broadway, had its formal opening Saturday in its spacious quarters on the top floor of the new building at 7th avenue and 48th street.

Over 1,000 friends of the boys dropped in during the hot afternoon. A buffet luncheon was served the stream of callers, which included other music publishers, orchestra leaders and prominents in the profession. Floral tributes from friends packed one of the reception rooms.

New firm has Harry Pierson as prof. mgr., with Leon Flatow and Harry Kuh as assistants; Nat Shakin is in charge of the orchestra and radio department, with Joe Moore, champ ice skater, assisting.

Bobby Crawford, head of DeSylva, Brown & Henderson, allied with Harms in the Warner buy, has 25% of the D-C-E combo, giving the new organization an important picture entree.

J. Fred Coots and Benny Davis are now working on the musical score for "Tin Hats," musical comedy to be produced by Bobby Connolly and Arthur Swanstrom. The writers will go west within two weeks to do the songs for two Warner pictures.

Harry Engel is in charge of new firm's business affairs.

Urging Clemency for San Quentin Bandsman

Musicians throughout the country are taking part in an effort to bring about the release of Prof. Damascus Gallur, bandmaster and composer, from San Quentin prison in California. Heading the campaign is Musicians Union local, No. 6, San Francisco, and aiding in the pardon or parole plea is Veterans of Foreign Wars, Tamalpais Post No. 72 of San Rafael, Cal.

Gallur is serving a term for second degree murder for killing a money-lender who he says tried to cheat him. Gallur also pleaded self-defense. He is recovering from a serious illness and the effort to free him is being made on the belief that Gallur has atoned for any sin committed as well as having done great work among the prisoners.

As maetro of the San Quentin prison band he has trained more than 1,000 convicts to become musicians and hundreds of them are now outside San Quentin making a living at playing.

He has composed, dedicated and copyrighted a march for the Gold Star Mothers as well as having composed a score of pieces and having a standing offer from M-G-M to go to work as a musical director for the talkers when he is free to accept. This offer is reported to carry a $1,000 weekly salary.

Boston's Own Opera

Boston, Sept. 10.

Establishment of a permanent grand opera company with an orchestra of 50, from which Boston will receive at least four weeks annually of grand opera is the plan of a committee which includes Mrs. Mary B. Longyear, Mrs. Henry Lee Higginson, 2d, Mrs. James C. Hopkins, Mrs. Salisbury Tuckerman and Mrs. W. D. M. Howard, chairman, all of the Hub's aristocracy.

Financing of the new project has been well underway for several weeks, over $5,000 having been subscribed toward the $50,000 necessary. Season is expected to open in November. The company will have Mme. Vinello-Johnson as artistic director and Frederick H. Toye as general manager; Oscar Granger, company treasurer.

Can't Farm Musicians

Hollywood, Sept. 10.

Local 47, musicians, made a ruling that prohibits any studio from engaging musicians on a weekly basis then loaning them to other studios for other pictures.

This was largely brought about by Warners engaging musicians, then transferring them to First National when not busy on the Warner lot.

Los Angeles, Sept. 8.

Anticipating a heavy season for night clubs, the old standbys are doing a little renovating, changing management and their entertainment policy, calling for new orchestras and floor programs.

Roscoe Arbuckle will illuminate Wednesday when he takes over the Eads restaurant, pop priced eating place, catering to the family dinner trade and situated in the chow-meinery district of Hollywood's transient eating public. Arbuckle will conduct the restaurant along the same policy as Eads did with the exception of striking ginger ale and ice from the menu. His only means of entertaining will be a radio receiving set.

Business at Paul Perrot's night club, formerly Lafayette Cafe, is drawing customers by virtue of no couvert and the floor show, staged by Laughner and Harris's band, who not only dish out the Vallee type of music for the dancing diners but keep them entertained during intermission. Every boy in the band is called to do a specialty.

B. B. B.'s Hollywood Cellar grossed $12,500 during its initial week, with $6,800 taken in on the opening night with a $2.50 cover charge. Among the innovations in this underground rendezvous is the unique identification of the familiar back-yard phone booths. B. B. B. has labeled both spots with signs framed in neon lights, reading, "John Doe" and "Mary Doe." His menus are printed in seven different languages, including Italian, Swedish, German, Russian, Spanish, French and English.

George Olsen is due to replace Irving Aaronson at the Roosevelt Blossom Room, Sept. 15.

Weidoft Brothers' band will replace Jack Dunn's gang at the Cinderella roof next week, while Dunn intends to lay off public dance halls and devote his entire time to studio recording work.

William B. Brokaw closed at the Venice Showboat cafe for an unlimited engagement at the Million Dollar theatre (picture house) with Spike Jones replacing him at the beach night club.

A new kind of piano tuner on the coast to handle requirements of solo piano playing for talkers. Ordinary stock piano is found to be pitched too high with the result, a special treatment of waxing the strings and adjusting felt bases, must be made to obtain a more perfect reverberative oscillation for the delicate studio mikes.

The team work of Magidson, Washington and Cleary now engaged in writing numbers for First National was interrupted last week when Ned Washington spent three days in the hospital recovering from an operation for sinus trouble.

Howard Jackson elevated himself into the Rhapsody class by landing his "Lazy Rhapsody" with Robbins for early publication. Joe Keden (Keden on the Keys) completed a number for Helen Kane, his boss, for her next Paramount picture. Leonard Stevens is now tripling on pounding the keys by starting in the supper hour program of Radio Station KGFJ then moving to the Manchester theatre and back to the B. B. B. cellar, where he works on all request programs. Abner Silver is writing numbers and complete score for "Peacock Alley," Mae Murray's next for T.-S.

Quick?

After in Hollywood but two days Rudy Valee was reported engaged to Agnes Coughlin, screen actress . . . Sammy Lee wants some composer to write a theme song for bootleggers, suggesting title to be "You Ferment For Me." . . . Dr. William Axt was brought here by M-G to write music, but now they have him conducting an orchestra for scenes in "Cotton and Silk."

Autograph hounds are carrying phonograph records of well known recording screen artists, asking them to write their monicker on the title label.

An argument arising between the Robbins Publishing Co. and Shapiro-Bernstein as to the publication rights to the Harry Carroll Hollywood Revue numbers seems to have been settled in favor of S-B. Latter had entered into a contract with Carroll previous to his engagement of Klages and Greer to compose the numbers, but since the team was under contract to Robbins, he demanded publication rights.

Robbins compromised by giving in to S-B, granting all publication rights providing Klages and Greer split on the additional royalties provided by Shapiro-Bernstein.

Load of Songs

Bobby Gross of the Remick coast office received his first shipment of Paramount and Warner picture songs. They include "When the Real Thing Comes Your Way."

(Continued on page 69)

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COCOANUT GROVE
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LOS ANGELES

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America's Greatest Girl Band
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AND HIS
ORCHESTRA
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CINDERELLA ROOF
LOS ANGELES, CAL.

PHIL FABELLO
and His
ORCHESTRA
The *Different* Ensemble
Presentation Feature
COLISEUM THEATRE
New York City

TOM GERUN
and his
ORCHESTRA
Exclusive Brunswick Artists
Now Playing
BAKER HOTEL, Dallas, Texas
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MAL HALLETT
AND HIS ORCHESTRA
America's Greatest Dance Band
Bigger and Better Than Ever
Personal Management
CHARLES SHRIBMAN
Salem, Mass.

PROFF MOORE
After a Year and a Half at the
Roosevelt Hotel, Hollywood
Back Again at the
MONTMARTRE CAFE
HOLLYWOOD, CALIF.

JESSE STAFFORD
and HIS ORCHESTRA
PALACE HOTEL
SAN FRANCISCO
P. S.—Brunswick Recording

PAUL WHITEMAN
And His Greater Orchestra
Special Limited Engagement
PAVILLON ROYAL
Valley Stream, L. I.
Personal Rep.: JAS. F. GILLESPIE

Berton's Film Music

Eugene Berton has been engaged to write the music for the Lupe Velez picture being made by Inspiration Pictures.

He is now on location in Florida with the company, directed by Henry King.

Warners' Music Writers Leave Fox's Lot—Fox's Own Organization?

Warner Bros. has ordered all DeSylva, Brown & Henderson staff writers off the Fox lot.

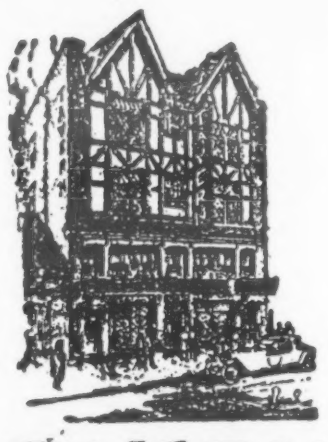
Previously, because of Bobby Crawford's independent hook-up with Fox, his firm's writers, such as L. Wolfe Gilbert-Abel Baer, Conrad-Gottler-Mitchell, and the Des-B-H combination had bungalows in Fox Movietone City (Fox Hills), and were working on the lot for Fox pictures.

The Warner-Harms merger prompted W. B. to recall its affiliated songsmiths.

As far as the DeSylva, Brown and Henderson trio is concerned, their services will be rendered chiefly from New York, as much as can be arranged. Lew Brown doesn't like the west Coast nor does Ray Henderson. Buddy DeSylva is a native Californian.

This leaves Fox without a music publishing tie-in excepting for the Fox-Loew alliance which would bring in Robbins as the music outlet through Loew's (M-G-M) controling 51% of the Robbins Music Corp.

It is understood Winnie Sheehan favors his own music publishing affiliation. Louis Bernstein's hasty hop-off to the Coast last Thursday may have something to do with it. The president of Shapiro-Bernstein will remain the only important independent music publisher in the field, if the other impending deal disposes of Feist, Berlin, et al.



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"Where Are You, Dream Girl?"

They're all playing and featuring it—Vallee, Lopez, Spitalny, Pollack, Roy Ingraham, Specht and many others. Great for radio transmission because of its smoothness and melody; even greater for straight dance purposes.

ROBBINS MUSIC CORPORATION

Publishers

799 Seventh Avenue New York

Lombardo Share, $2,850

Guy Lombardo and his orchestra, playing a one-night dance engagement in Hartford, Wis., on 60% against $1,000 guarantee basis, took away $2,850 as their share.

The box office gross was $4,750, over 3,000 attending the public hop.

Lombardo's orchestra, consisting of 10 men, was booked for the date by the M. C. A.

Raphael's Fades

Chicago, Sept. 10.

Raphael's at Stony Island and South Chicago avenue, the most unusual cabaret venture in town, has closed because of poor business.

Raphael more than a year ago purchased a valuable piece of land and had a special building of Persian design constructed to house the cabaret. It was an impressive place, but far from the heart of things.

$5,000 SLAP

Los Angeles, Sept. 10.

H. P. Schraversande, wealthy backer of Marie Lovett's New York Night Club, Culver City cafe which closed last week, paid all outstanding debts.

Reported Scharversande took a $5,000 slap on the proposition.

Rainbo, Chi, Reopening

Chicago, Sept. 10.

Rainbo Garden, largest cabaret in the city, converted into a prizefight arena eight months ago when its liquor padlock expired, will reopen as a dine and dance in November.

New operating corporation will be headed by Fred Mann.

Funny Accident

Los Angeles, Sept. 10.

Michael Cleary, songwriter with First National, was struck in the arm by a bullet which ricocheted off sidewalk when fired by policeman at a mad dog.

Nite Club Fight

Another of those smart alec fights cleared out a nite club the other evening, ruining the business for the night.

Two fellows, alone, were seated in the club, almost adjoining a party of four. The latter were two Broadwayites and two young women.

The Broadway men passed up all of the flip remarks made by the strangers, who may have been college men. One walked over to the other table, asking a girl to dance, without even looking at the escorts.

Declined, he returned to his own table, when the two halfbacks again started their remarks, this time making them tarter. One of the Broadwayites merely turned and suggested they keep their comment to themselves.

Whereupon one of the refined roughnecks walked again to the other table, asked a Broadwayite to stand up, which he did, and then socked the man minding his own business.

An instant later the socker was stretched out cold by the one he hit first and his companion who attempted to interfere got the same dose. Both may have landed in a hospital as far as anyone in the nite club knows.

It happened in a club where fights are uncommon and was one of those unavoidable things that happens when the alecs get oversmart.

Cleveland Lighting Up

Cleveland, Sept. 10.

Vic Leval opens a new East Side place called Victor's, Sept. 11, with Stubby Gordon's Victorians, formerly at Loew's State. Floor show and Betty Fraser as hostess to be featured. Leval will also continue to manage Hotel Winton's Rainbow Room.

Rubber Goldberger, recently manager of Claremont, to open downtown restaurant shortly, while Eddie Sindelar of Riverside Gardens is getting his Club Cliquot ready for opening.

PARIS ATMOSPHERE

Minneapolis, Sept. 10.

New nite spot is "The Boulevards of Paris," cafe arranged like a Paris street scene.

As nearly as possible the designs of some of the famous French cafe fronts have been copied in laying out the place. The establishment puts on supper and midnight show.

Acrobatic Checks

Los Angeles, Sept. 10.

Claiming to have been paid off in acrobatic checks, Bob Cole, former coast representative, has sued Waterson, Berlin and Snyder through the California Labor Bureau for $1,327 back salary.

On the Air Line

By Mark Vance

Verbal Acrobatics

If there is any bit of history concerning the old masters who wrote the classics now being played to a frazzle by good bands and bands not so good that hasn't been released by the announcers, it won't be long until it does hit the air. Not only are the announcers delving into the musical archives, but they are trying to bust a few palates in articulating the correct names of the compositions.

While mentioning the vocal acrobatics of the announcers it is interesting to relate that the name "La Guardia," the Fusion candidate for Mayor of New York City, has been twisted into a sailor's knot. One air spieler made it sound like a soda water mixture.

Paul Whiteman is always called to the mike after each Old Gold broadcast to say a few words, and a few it is, although last week Paul added a few to make sure his hearers knew that he was glad to get back to New York. His last program seemed a little more colorful than some of the preceding ones. Last week's program was animated and zippy.

Heidt on Eastern Air

Horace Heidt and his Californians made their eastern air debut on the RKO hour last week. The sunkist boys made a bully impression. RKO could give them the entire RKO hour within the next few weeks and probably get more postal returns than any previous RKO period.

Whispers are developing into street talkers that WMCA is going to step on the commercial gas this fall in an endeavor to give some of the other stations a battle for accounts. Of late WABC and WOR seem to have gotten quite an edge on WMCA.

WABC and WOR charge $750 an hour; WMCA $400. There may be plenty of business babies in New York that figure that $350 diff and base their returns on the fact that they are catering to New Yorkers and Brooklynites only.

12-Year-Old Champ

'Twas a big night Sept. 6 for the harmonicists on WKBQ. Ted Newkirk played the old mouth organ to good results but the main interest to the radio birds was the playing of Vivian Eisenberg, announced as the 12-year-old champion mouth organ bug of New York.

Another half hour of the Bremer-Tully period hit the air on WABC and Norman Brokenshire again held the mike. Whoever is arranging the program is doing a good job. B-T Co. is a Chicago concern, spending some money to propagandize its radio stuff in New York.

One hasn't heard much about the Armstrong Quakers coming from WJZ but that orchestra under Gene Rodemich's direction and the male quartet are worth listening to.

Not So Funny

Another spasm via Pepsodent Friday night by Amos 'n' Andy on WJZ not so hot. Apparently the comics on their droll exchange of the culled gents are taking the New York broadcasting too seriously. Much of that patter sounded unfunny, but perhaps too much is expected from this duo.

Dose of Theme Songs

The way the deluge of theme songs from the pictures are hitting the wave lengths might bring about an arrangement where the stations could designate certain hours for theme songs exclusively.

Friday night several stations had "How Was I to Know?" from "Dynamite" (film) and many others might have pounced on it for the night. A theme song period would have given it one bow for the evening.

A COMPOSER

of wonderful popular songs is open to tie up with a lyric writer who has experience.

Only one who has had popular song hits need apply.

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Opening Monday, September 16. His Third Consecutive Season at the Manger Hotel, New York City

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Poland

By Edward J. Kurylo

Warsaw, Aug. 27.

On the anniversary of the Father of the Polish stage, Wojciech Boguslawski, there was produced with the greatest care in the Old Market, in the Old City, his opera, "Supposed Miracle, or Crakovians and Highlanders," with the music by Stefani. This opera holds singing, dancing and talking and left a memorable impression on the people who had the chance to see it done in the open air. The prolog, specially written by our popular poet, Or-Ot, had been foretold by an artist like Mme. Przybylko-Potocka. This show has been repeated twice and then played at the Teatr Polski. Following this anniversary we are going to erect a monument to Wojciech Boguslawski at the Plac Tearalny, in front of Teatr Narodowy and facing the City Hall.

At the Teatr Maly was an American play, "Train Ghost," with many performances to its credit. Mrs. Zofja Czaplinska, a very fine actress, has had her 50th anniversary of a most successful career. She first started as a ballet dancer. After finishing at the dramatic school went on to the provinces, and in the end, was engaged at the Shifman's theatres.

This season is an absence from the cast of the usual company of Mr. Wegierko, a very fine actor and producer.

Teatr Niezalezny has started its existence. It is just an adventure on the part of some people, for they have not a permanent place to perform their pieces. But its enthusiastic director, Witold Malkowski, is very hopeful to get a building sooner or later for the independent venture.

Revue Theatres

"Morskie Oko" is still playing a revue entitled "Warsaw In Flowers." A first class show with good artists, though one feels the absence of the talented actor and dancer, Roland, who some weeks ago met his death in an automobile accident.

From Praha

For the second time has come to Warsaw, and plays at the same theatre, "Nowosci." These very sympathetic artists from Czechoslovakia are giving a first class revue. One can feel certain that they will play many weeks to complete satisfaction.

New theatre called Teatr Bagatela for the opening of the season brought out a show entitled "Miss Bagatela." Nothing much.

Another new theatre called Nowa Operetka produced a musical comedy of Edwards's "Lady X" and finished its existence. Next season another big theatre, dedicated to revue or to musical comedy, Rococo theatre, where some time ago were revues and later pictures.

In Jail for Slander

Recently two well known dancers won a case at the courts against an authoress, Rzepecka, for slander in a book. Miss Rzepecka got one month in jail.

Since July some unexpected fun in connection with the new tax imposed by the municipality. At the high class restaurants and coffee houses anyone found after midnight not eating at the bar has to pay an extra tax and the waiters are forced by the municipality to paste an extra stamp on the bill. Waiters want the municipality to send their own men around, just as before when anyone found in the restaurant had to pay the tax collectors 30 per cent of the bill.

In Cracow was produced "The Trial of Mary Dugan," rather indifferently.

The press reports some Polish artists are stranded in the U. S. A. Though feeling sorry for them we cannot understand why unknown artists are induced to go to America.

Reprisal

One of the most unfortunate things that happened in the native theatrical world was when the opera company from Katowice went to German Silezia to give a show. The German population there resented the presence of the Polish opera in Silesia, though in that province the population is mixed, Polish and German, and severely beat the Polish artists.

This town of Opole has very badly served the future hope of understanding between Poles and Germans.

It is reported now that as a reprisal Polish audiences will not want to see German films or shows. Previously German shows in Poland were welcomed. The artists are going to bring the case in the courts to get compensation, for some of the artists were in the hospital for weeks.

Countess', Agent

London, Sept. 2.

The Mysterious Masked Countess (Countess Thelma Stora) has been booked for the Winter Garten, Berlin, for November.

Engagement was arranged by M. Mitchell, 18 Charing Cross Road, the Countess' agent.

Paris Chatter

Paris, Sept. 2.

A revue, "Paris Cocktail," by Jacques Charles, is being prepared for the Ambigu, home of blood and thunder drama for the past century.

Grand Guignol will present a French version by Henri Duvernois of "Spachine," by Mrs. Sophie Treadwell, American writer.

Lewis Douglas, in Madrid, with a colored show, and is listed for Egypt for the winter. He has a troupe of 45, with five people from "Black Birds," recently at the Moulin Rouge. Some others of the company have gone to Germany, the rest returning to New York.

Paris legit: "La Reine Joyeuse" (Marigny), "Belle Helene" (Trianon), "L'Ennemie" (Antoine), "The Rosary" (Odeon), "Rose Mary" (Mogador), "The Spider" (Avenue), "Carnaval" (Capucines), "Mademoiselle ma Mere" (Edouard VII), "Ghost Train" (Renaissance), "Journey's End" (Albert I), "Maya" (Studio), "Around the World in 80 Days" (Chatelet), "Rip Van Winkle" (Gaite), "Elle est a Vous" (Nouveautes), "The Iron Master" (Porte St.-Martin), "Ca" (Athenee), "Trial of Mary Dugan" (Apollo), "Ces Dames au Chapeau Vert" (Sarah Bernhardt), "Arthur" (Daunou), "Trou dans le Mur" (Michodiere), "Marius" (Theatre de Paris), "Melo" (Gymnase). "Comment l'Esprit vient aux Garcons" (Femina), "La Fugue" (Theatre St.-George) "Le Collier" (Mathurins), "Paris Cocktail," revue (Ambigu), "Jean de la Lune" (Comedie des Champs Elysees), "Notre Amour" (Madeleine).

Brill's $100,000 Plaster On Ufa in N. Y. Stands

As a result of a decision by New York Supreme Court Justice Crain refusing to vacate two $50,000 attachments against the property in New York of the German Ufa company, David Brill's Ufa Eastern Division Distributors, Inc., has a tighter hold on $100,000 of the German producers' property to meet any judgment it may get in its $221,650 damage suit on the ground Ufa compelled its American branch, Ufa Films, Inc., to break a contract with the Brill company covering the eastern territory.

Brill asked for the attachments on the ground that the cancellation of the contract was forced by Kurt Hubert, Berlin director, against the wishes of Wynne-Jones, head of the American company, in order to turn all the distribution over to World Wide Pictures.

In refusing to vacate the attachments Justice Crain said that although German Ufa controlled Ufa Films, Inc., it was not a party to the contract and that its action in causing the contract with the Brill company to be broken was that of an outsider to the contract, for which reason the plaintiff wins an important point in its suit.

Spanish Shorts

Hollywood, Sept. 10.

Jose Bohr, Argentine actor loaned to Universal through an arrangement with Sono-Art, has just completed three Spanish shorts, including "The Last Supper," "A Study in Black and White" and "Hollywood Nights," in which Glenn Tryon also plays a part. Shorts were directed by Jack Foley under the supervision of Paul Kohner, head of U.'s foreign production.

Bohr speaks Spanish, French, and German. Upon completion of his one picture contract with Sono-Art he moves over to Universal as a contract featured player for the foreign dialog versions of U.'s features and shorts.

WEATHER

London, Sept. 10.

Sweltering weather for the week has had an ill effect on all indoor amusement takings. Cooled cinemas made the best showing.

Paris, Sept. 10.

Heat continues, somewhat tempered by mild breeze and forecast is for continuation of oppressive weather, which does theatre attendance no good.

"Rose-Marie" Reaches Holland

Amsterdam, Sept. 10.

"Rose-Marie," American light opera, is a notable success here.

L. & T. Buys 3 Gregory Bernasek Bankrupt Houses

Chicago, Sept. 10.

L. & T., subsidiary of Balaban & Katz, is taking over the Palace in Cicero, former Gregory-Bernasek house.

Other G-B houses taken over by L. & T. are the La Grange in La Grange and Parthenon in Berwyn.

London Chatter

The J. J. J. on Jerry Jackson's new letter-tray stand for Jerome Jacob Jackson.

June Roper, dancer, is taking singing lessons at $75 a dozen.

Mervyn MacPherson, Palace and Empire press agent, wears a monocle.

The airing of Bromheads from Gaumont got rid of the chief anti-American and anti-Hebe element in British pictures.

Ludwig Blattner still looks like a street singer, but lives at the Savoy.

Peggy Wood says Gloria Swanson has to wear flannel undies before the mike. Anything else produces a swishing noise.

The film censors here haven't a wired house and have the dialog read to them from the script.

Arthur Applin has published a book entitled "Piccadilly," same as Arnold Bennett's which Dupont made into a picture.

Maurice Elvey wears a backless vest.

Nathan Burkan, ending a summer in Europe, says Charlot will talk plenty next time.

Ben Glazer is motor-touring through the Pyrenees, still uncaught in Jerry Jackson's or anybody else's clutches.

Pearl Greene, who played Binnie Hale's role in "Sonny" in the sticks, as well as bits in pictures, will be voice-tested by Gainsborough.

British Broadcasting is taking George Atkinson of "The Express" off as picture critic and rotating the job among the Fleet street flicker addicts.

Marguerite Allan, like Anna Ondray, out of B. I. P. because of Continental accent.

Betty Balfour, over a tonsils op, has taken a house in Elstree.

Major William ("Call Me Bill") King, of United Artists, gave Jerry Jackson a bottle of 1811 fin champagne. Jerry gave his friends one drop at a time.

Seymour Hicks once kicked a king by mistake. It was Edward VII, prince of play-pluggers. Hicks slipped on a rug and booted the royal highness ahead of him.

They're plugging Lottie Lehmann as great as Nellie Melba.

Leslie Henson, ill, is directing bedside rehearsals of "Follow Through," soon to open in The Dominion," London's biggest house.

MacDonald-Snowden Government getting a big hand for stunt stuff and showmanship—aeroplane flying, Movietone interviews and circus stuff generally.

Clive Brooke wants Madeleine Carroll as lead in "Escape," Galsworthy's play which Paramount may do in England after all.

Lady Asquith plays leapfrog with her grandchildren.

When they speak of Sam Langford in England they mean a music critic.

Swaff takes a three column sock at G. (Great) Bernard Shaw, signing it "Poor Swaffer." Hitting in clinches began when Swaff said "Apple Cart" exposes Shaw as years behind the times, a man who at 73 had nothing new to say. Shaw said "Tosh. Fancy sending poor Swaffer down. The D. E. ought to have sent its parliamentary correspondent." He didn't know he was saying it to the p. c. Swaffer, after showing Shaw as last of the Victorians, says he has a painting of Shaw when his beard as well as his mind was red. "Although done long ago, the painting looks at me every morning and says 'Poor Swaffer.' I now smile back and say 'Poor Shaw'." is Swaff's last line.

Henry Martineau is running Cochran's chorus girl roundup for the 20 most beautiful English girls to take to America for "Wake Up and Dream." Promises them $75 to $100 a week.

Mary Glory, appearing in French silent films and said to have received marriage offers from eight countries after her picture appeared in a French paper, is English.

Gilbert Miller couldn't get Jamesie Whale to write plays for him because Whale is talker-tied. So is Vivian Ellis, composer.

Warners are taking Pola Negri's latest picture, quota non-talker.

Raymond Huntley, home on a holiday, rushes back to New York for 40 more weeks of "Dracula."

Colin Clive is half French, and Jeanne de Casalis, his wife, is all French.

British Film Field

(Continued from page 2)

having no dough in the company's kitty.

The "particulars" put out are interesting. Among the things the directors "have no hesitation in saying" are that the advent of talking pictures "has given this country an opportunity of entering the field of moving picture production with far greater certainty of success than ever was possible hitherto," so the company "should readily find a market for its productions throughout the British Empire and in the United States."

This company "has made arrangements" to acquire 10 "valuable British patents," as a result of which it asserts it "will be in a position to supply to others its system on advantageous terms and with immunity from infringement." But it does not disclose the names or details of any of these "patents" except that of Alban Robertson's, which has been dormant since it was demonstrated in a back room off Tottenham Court road around a year ago.

It claims also to have "retained the services of highly skilled experts who have had experience of this new Film Art recording and reproduction," and its "experts with experience" are: Rene Plaisetty, E. R. Jones, former art director of Kinemacolor; W. R. Collins, song writer; A. E. Chapman, telephone engineer; P. K. Heale, another song scribe; Edward Laurence, alleged to have been production manager for Edison Films and Cosmopolitan.

They are "acquiring a long lease of studios shortly to be erected," and have been offered "six completed American feature talking films for distribution." But they take care not to disclose what these films are and who made them! They say talking pictures can be produced for 60% less than silent films, and estimate the aver cost of their own supers at $75,000 per supe.

Comic Estimates

And the estimates are even more comic—or should it be phoney? Dialog pictures "of a similar character to those proposed to be produced by the company" have grossed $300,000, with only a few houses wired, and by the end of the year, this document says in black type, "1,000 theatres in this country should be wired for talking films, all of which will be suitable for exhibiting any productions made by this company."

Can you beat it?

Profits—mind you, profits—in the first year "on a conservative estimate of the net," are to be $300,000 on six supers from the home market only; another $300,000 from America on the same pictures, and $37,500 on shorts, with just a mere $150,000 off this for "overhead charges, administration and other charges."

If this layout finds any suckers and unloads its stock, better promote a corporation to make silent dialog films for the deaf and dumb. There ought to be enough dumbbells outside the bughouses to peddle the stock to.

B. I. P.'s Shut-Down

Lot of squawks around about the clear-out at Elstree. Likewise lots of rumors. Such as Paramount buying the whole concern; Warners buying the studio, and so on. Believe latter made an offer which John Maxwell didn't take. Lowdown is they're over-produced and aren't getting so much return from the foreign. So they are catching up on their home releases, and begin by pre-viewing Harry Lachman's "Greenwood Tree" Sept. 6, with three other talkers to be pre-viewed inside 10 days.

One of the sound studios is being leased to Herbert Wilcox's British and Dominions Co. It is putting in Western Electric equipment for the production schedule given here a couple of weeks ago. Believe B. I. P., retaining Lachman, will operate later with units brought over from Hollywood, of which Reginald Denny's is expected to be the first.

"Co-Optimist" Showdown

Next week the newly-revived "Co-Optimists" show goes into production as a song-and-dance and wisecracking film, with Sir Gordon Craig interested, and distributing it here through his New Era company, which made "Q Ships." Gilbert Childs, old-timer, returning to the cast, and all the originals that can be gotten, as in the stage revival.

Story behind this is Dan Fish, agent, playing golf with Melville Gideon, got the idea of making the film, and gave Clifford Whitley an argument so far he got film contracts with all the cast. Held up further contract for film rights in title till the new company was incorporated, meantime going to recording company to discuss duping film-edge onto disk. Then Herbert Wilcox made a deal with Whitley for the title, and things got in a jam, with Fish jumping in and tying up screen rights on songs with Fracis, Day & Hunter and sitting pretty on contracts with artists.

Fish got Sir Gordon Craig in, and finding he could get no place with Whitley making his deal with Wilcox, got after Sir Francis Towle, head of Gordon Hotels and one of "Co-Optimists'" angels. Craig stood pat. Finally Whitley had to pull out with his Wilcox deal and come through with the original deal with Fish.

So the picture goes into production next week, with the cast getting salaries on account of a big cut in the velvet. Another cut goes to the incorporated company for the use of the title, leaving Sir Gordon Craig and Fish splitting something like 50% and sharing the production cost.

Here and Coming

Frank Shea, of Pathe, here, and Joe Kennedy coming in from Paris. Gloria Swanson comes in from Gay City, Sept. 3, and next day Nathan Burkan and Arthur W. Kelly sail for New York.

E. O. Heyl of RCA sails on the "Aquitania" this 31st. Frank Borzage got in on the same boat this 28th.

The Pan America Press

This week a fairly large section of the press has taken a coincidental rap at the American picture business.

Robert Nichols, poet, who went to Hollywood a while back and wrote reams of stuff in the Times about it when he got home, takes a fling in Daily Herald, says "the British audience will have to put up with whatever flapdoodle the 'business minds' of Hollywood and New York consider we should consume" and concludes that till the reign of Art arrives we "must endure the confections of the Hollywood Calibans . . . and be condemned to the hogwash of Hollywood."

Another Sunday flare-sheet, People, "warns the British entertainment industry and the British public of a stupendous American plan to dominate the industry here. This plan seems to consist in buying up music publishers and making a corner in stuff usable for sound-films.

A weekly, which lives mainly on competitions, called Everybody's Weekly, says "Hostility to things British is typical of America" whose "attitude towards British films is one of unreasoning enmity." But, it adds, "they were cute enough not to damn 'Blackmail'." Which presumably means Variety was, as no other American paper has a competent film critic here.

And the Daily Mail has been at it, too. Accusing American distributors of evading the Films Act, of block-booking in defiance of the law, of shutting British films out of theatres by hogging the best playdates.

All this splurge coming at once looks like somebody wants to create still more alibis to present to stockholders. Nat Burkan says it's propaganda.

Maybe he's right.

Bioscope, a trade paper, commenting on the special Paramount-Publix Variety, says, "Variety has never done anything to earn the gratitude of the British film trade." If Bioscope did half as much to spill the beans it must sometimes know about fake flotations and shoe-string promoters, it might be nearly a trade paper in fact. Even if it didn't earn any gratitude.

Three American Acts Topping at Palladium

London, Sept. 10.

Three featured acts at the Palladium this week are Americans, trio comprising The Lambertis; Kafka Mae and Stanley, and Noble Sissle and his Sissling Syncopators.

All three were well received, with perhaps an edge for the colored impresario in point of applause.

On the same bill are the Three Apollos, well received. Frank Jerome and Evelyn did splendidly, opening at the Victoria Palace.

Reinsch Bros., opening at the Holborn Empire, did very well, indeed.

AMERICANS ABROAD

Paris, Sept. 2.

In Paris: Miriam Hopkins, George Pearson, Edward Childs Carpenter, Melville B. Grosvenor, Edwin P. Larsen with wife (Carol Dempster), Arch Selwyn, Lily Cahill, John B. Opdycke, Ernest Truex, Helen Westley, Philip Moeller.

Guitry Rights Unsold

Sacha Guitry desires it to be known that he has not sold the American rights to his play, "Desire," or any other rights to O'Neill & Sawyer, as reported in New York.

"Beggar's Opera" in Dutch

Amsterdam, Sept. 10.

"The Beggar's Opera" is scheduled for production here around Oct. 1, with Conductor Arntzenius handling the musical side.

John Ringling Sews Up Field

(Continued from page 1)

total number of circus cars now controlled by Ringling will approximate 275.

With the buy Ringling takes over all of the contracts entered into by the purchased circuses. That includes any contracts made for exhibition purposes by the 3-firm with the new arena at St. Louis, the Coliseum, Chicago; Madison Square Garden in New York and Boston, all indoor show places and capable of permitting a circus to run two months in all four.

The St. Louis lease was mentioned by Ed Ballard, the dominating spirit of the 3-firm before Ballard sailed Friday night on the "Ile de France."

No report is out concerning John Ringling's disposition of the Madison Square Gardens' contracts in New York and Boston, or whether the Ringling-Barnum show will return to the New York Garden where it das been playing, old and new, every spring for the past 25 years.

Besides the five circuses of the 3-firm, which has been operating as the American Circus Corporation, and The Big Show, as the Ringling-Barnum Circus is affectionately termed in the outdoor division, there is no under canvas aggregation approaching either of the six circuses, nor is there any of more than third rate standing for the smaller towns.

Profits

John Ringling is thought to have paid under $2,000,000 for the five circuses and their winter quarters. His own R-B circus nets in one season more than the profit of the entire five. The Ringling-Barnum's show's best season has been around $2,500,000 net profit, and its average over $1,500,000. The highest for any of the other circuses has been $250,000, with the possible exception of this summer for the Sells-Floto with Mix.

While too early for Ringling to develop his plans for next season, he may select the Sells-Floto with Mix to play in the open territory of the R-B route, such as S-F in the west early in the season when R-B is east, and so forth. This would give Sells-Floto a big city route, something it seems to have kept away from currently, with Mix the biggest single human draw a circus has ever had.

Mix's salary of $10,000 weekly, net, and 20% of the S-F show, probably strikes Ringling as abnormally large. From accounts, Mix hasn't cost S-F a dollar. He has drawn in over his salary weekly through playing a 25c concert after each performance, holding over 80% of the big tent's audience.

Ballard had arranged to play the S-F circus at Madison Square Garden in the spring, with Mix and the animal display from Hagenbeck-Wallace, returning the animals to the H-W circus at the end of the indoor engagements. The show was to have started at the St. Louis new arena March 1, then to the Coliseum, Chicago, opening at the Garden, New York, April 5 for 21 days, and going to Boston for 11 days, after which it was to go under canvas on the regular route.

Members of the Am. Corp. trio are Jerry Mugivan, veteran outdoor circus man, originally backed by Ed Ballard, of Indiana, with Frank Bowers the other partner, also a showman.

John Ringling is the sole survivor of the famous Ringling Brothers, five, all circusmen from the day when they left their home town, Baraboo, Wis. Developing a small show into the Ringling Brothers Circus, the Ringlings in 1906 bought the Barnum-Bailey Circus, combining the two shows, which traveled thereafter without opposition.

Cars

In the purchased group, the Sells-Floto is of about 40 cars, Hagenbeck-Wallace the same, John Robinson, 20, with the Sparks show packing in 20 cars that would require 30 otherwise, and the Al G. Barnes Circus (Pacific coast show), 25 cars.

Ringling-Barnum has winter quarters in Bridgeport, Conn., and Sarasota, Fla.; Sells-Floto's winter quarters are in Denver; Barnes' in Los Angeles, with the other three circuses at Peru, Ind.

Two zoos are now owned by Ringling; at Sarasota and at the Barnes' winter quarters.

Titles

Several well known circus titles are held by Ringling at present, the best Forepaugh-Sells, which may be placed on the Robinson Circus, if another show is not organized under that name. The three-firm has some circus titles of much lesser value.

The sale by Mugivan, Ballard and Bowers probably means their complete withdrawal from the circus field.

John Ringling must have accomplished the buying deal with much speed. It appears to have happened within 72 hours, with money passing and possession taken.

A report that Ringling might make all of his circuses co-operative has no present base. There are over 6,000 people employed by all of the circuses.

The Ringling-Barnum show's daily expense when traveling is $12,000; in winter quarters it is $2,000 a day. The other circuses are in proportion.

Dallas, Sept. 10.

For the first time in years Dallas will do without Ringling-B. B. circus. Show was due to play here Sept. 27, but local city officials dug up an old city ordinance whereby an outdoor show was forbidden to appear in town between Sept. 20 and Nov. 1 of each year, a ruling inspired by concession owners of the State Fair.

Ringling's advance agent got a license to play the town Sept. 27, but it so happened that Sells-Floto was due here for Sept. 8 and 9, and Haegenback-Wallace will be here the 17-day term of the fair, which opens first week in October. Ringling officials were dubious about that much circus for the town in such close succession.

Then the circus was notified by the city that its license was really illegal which riled the boys up so bad that they cancelled the date altogether.

Mayor Tate, big top fan, invited John Ringling to be official guest of city during circus' date, which latter accepted and Tate, in turn, was to ride an elephant in street parade. Now his plans are blown up. He did not reverse city comish's order.

Protest Beaut Winner, Balto Show Restaged

Baltimore, Sept. 10.

The "All-American Beauty Contest" here last week ended in a jam.

The judges selected Lillian Andrus, 21, as Miss America. This was a signal for fireworks, and five sponsors of entrants immediately filed a protest. They claimed that Miss Andrus, programed "Miss Buckeye Lake," was really a ringer, and called attention to John J. Carlin's amusement park at that Ohio address. Earl C. Pollock, chief protestant, declared that he was under contract with the backer of the contest to manage all Ohio entrants. He called a meeting of managers who objected to the first choice, and another show was held at a mid-town hotel here on Saturday. Twenty-five girls participated and Ruth Burnham, 18, of Cleveland, who entered the original contest as Miss Great Lakes, was elected to dispute the title with Miss Andrus.

Answering the charge that Miss Andrus was a ringer and represented a J. J. Carlin park enterpise, Van Hoven declared that she was chosen by the Elks Club of Newark, Ohio, and that Carlin had nothing to do with the entrant or her Buckeye Lake label. He also declared that neither Carlin nor he was directly interested in the Beauty Pageant project. The backers simply engaged the services of the park ballroom for the contest. Most of the girls hailed from Pennsylvania and New York State. And many of them were registered from towns that only the Postmaster General knows.

WHALE TOUR

Los Angeles, Sept. 10.

When a ship blew into Los Angeles harbor towing a 60-foot whale, H. W. Fowser, former carnival operator, bought the mammal, embalmed it, mounted it on a 70 foot flat car, hired himself an advance man, and started for the Texas state fair.

He is playing one and two night stands on the way charging two bits a squint.

J. D. Atkins Ill

J. D. Atkins, agent for John Robinson circus, ill in a hospital in Atlanta.

CIRCUS BAND WAGON SMITHONIAN TREASURE

Sought to Join One-Lung Auto in Vehicle Display

Washington, Sept. 10.

Smithsonian Institute collection of old time vehicles, such as the hack, the early automobile with the rear door, the one cylinder car, etc., is to be further expanded to include the fast passing band wagon of the circus.

The Circus Fans' Association is back of the idea and is negotiating with Christy Brothers for the purchase of the old Adam Forepaugh shell band wagon now being used in the street parades of that outfit.

Delegation from the local association went to Hagerstown, where the Christy outfit played its only Maryland date last week, with it stated the deal was practically set.

Meanwhile, association has been assured by leaders in Congress that the hoped for municipal lot for all circuses playing Washington will be forthcoming. Location practically set and to be included in the government purchase of the present Camp Meigs site, where the tented outfits have been showing for the past several years.

Miller Bros. 101 Ranch is passing up Washington this year, going into Alexandria, Va., just across the Highway Bridge on Sept. 18.

Gertrude Sanbery Killed

Albany, Sept. 10.

Thomas Papaloca of this city is being held on a charge of manslaughter, following the death of Gertrude Sanbery, 20, of Brooklyn, member of the Air Maids Carnival Co.

The company had closed in Rutland, Vt., and was on its way to Reading, Pa., when one of the cars in the outfit stalled on the road near Midcity Park. Miss Sanbery was standing in the road watching members of the company extricate the car, when struck by the automobile driven by Papaloca and hurled 15 feet.

After the accident Miss Sanbery was rushed to St. Peter's Hospital here, where she died soon afterwards of internal injuries and a fractured skull.

Balloonist Killed by Wire

Sioux City, Ia., Sept. 10.

Caught against high tension wires of the Sioux City Service near Riverview park Thursday afternoon, Arthur Winterringer, 22, balloonist and parachute jumper, was so badly burned he succumbed 24 hours later.

His parachute held him upon the power wires until the ropes burned through the metal in the parachute caused a short circuit. It threw out all power service in the city for 15 minutes.

Winterringer had made the ascension against the protest of his cousin, W. E. Winterringer, regular aerial performer at the park, and at about 300 feet cut loose. A sudden gust of wind as he was about to land, threw him against the wires.

Immigration Jam

Burlington, Vt., Sept. 10.

James MacArthur of the Bernardi Shows is held here by Federal authorities on the charge of aiding, influencing and encouraging one Donald Stewart, a citizen of Ottawa, Canada, to come into the United States, contrary to the immigration laws.

MacArthur owns a string of concessions with the carnival.

VANEMANS PART

Los Angeles, Sept. 10.

Mrs. Leah Vaneman granted divorce decree from Samuel Vaneman, carnival promoter, by Superior Court Judge Gates on grounds of cruelty.

Flying Act's Dates

Los Angeles, Sept. 10.

Fearless Flyers open at the Los Angeles county fair Feb. 18.

After playing the fair they move to the Paramount studio for a picture.

Obituary

F. F. PROCTOR

Frederick Francis Proctor, 78, founder of the Proctor chain of houses recently purchased by the Radio-Keith-Orpheum circuit and originator of the continuous performance in a vaudeville theatre in New York, died Sept. 4 at his home in Larchmont, N. Y. He had been ill since Jan. 21. The cause of his death was given as congestion of the lungs.

The last that Mr. Proctor was able to come down to his offices in the Palace theatre building was Jan. 16. Although he had two country homes, the one in Larchmont and another in Central Valley, N. Y., where there is an estate of 1,500 acres, he spent the winter in the Park Central Hotel.

Mr. Proctor for five months had been in and out of the hospital in a struggle for restored health.

He is survived by his widow, the former Georgiana Mills; two daughters, Mrs. Henrietta Proctor Donnell and Mrs. Eleanor Proctor Reilly; a brother, Alfred T. Proctor, and a sister, Mrs. Ella Proctor Morrow.

The career of Mr. Proctor from his early boyhood to his rise as a leading manager and theatre operator reads like a novel. He was forced to quit school at a tender age when his father died and go to work. He became an acrobat and bar performer, adopting the professional name of Fred Levantine.

Proctor's father was a country physician and Frederick F. was born in Dexter, Me., in 1852. When Proctor, Sr., died the wife was left with small means and a family of five to support. This condition impelled young Proctor to become an errand boy in the department store of R. H. White in Boston. While he worked he also played, going to a nearby gymnasium, where he became proficient in gymnastic exercises.

Then came his chance to join the act of Levantine Brothers and one of his first engagements was with M. B. Leavitt's minstrels, salary being $10 weekly. Among his engagements with the acrobatic turn was one with Lents old New York circus.

In Fond Memory of
FREDERICK E. BELCHER
Who Died Sept. 11, 1919
Jerome Keit

Under his professional name he opened Levantine's theatre in Albany and in 1884 he leased the Theatorium, Rochester. After that he formed a new partnership with H. R. Jacobs in Albany and in time obtained other houses, having some 25 theatres and road shows. That was the beginning of his "10, 20 and 30" circuit. After several years he dissolved the Jacobs partnership and started out on his own.

In 1889 he opened the 23d Street in New York, where, for two seasons with Charles Frohman as partner, he was associated in the operation of the famous Frohman dramatic stock. The Frohman producing regime ended for the house in 1893 when he launched his vaudeville producing activities.

It was at the 23d Street that the Proctor continuous form of vaudeville was inaugurated, which style was quickly copied by other variety operators.

In the early '90's Mr. Proctor built the Proctor Pleasure Palace in East 58th street, N. Y. on an enlargement of which site now stands the new Proctor theatre, controlled by RKO.

In 1900 he acquired the 125th Street theatre property, buying it entirely in two years. He leased the 5th Avenue, N. Y., and continued to operate it until 1906 when he became associated with the B. F. Keith interests. Then he bought the Leland O. H. in Albany, the Newark in Newark, and extended the Proctor chain to embrace the 58th Street (new), 86th Street (new), 125th Street and 23d Street in New York; the Palace, Newark; Proctor's, Schenectady; Proctor's, Yonkers; Proctor's, New Rochelle; Proctor's, Mt. Vernon; Proctor's, Troy, and Proctor's Grand, Albany.

In Fond Remembrance of
MAX SHEINART
Who Departed This Life
SEPT. 4, 1929
Never to be Forgotten
By His Sister and Brother
Ben Beyer and Augusta

In May of this year his holdings were taken over by RKO. Since that time the Proctor offices in New York were continued with numerous details of the RKO deal still being worked out.

The 5th Avenue in N. Y., dark for some time, is still the property of the Proctor estate and was held as a real estate investment.

The funeral service last Saturday at 11 a. m. was in St. John's Episcopal Church, Larchmont, with interment in Larchmont cemetery.

The honorary pallbearers were George M. Cohan, John J. Murdock, John Ringling, William F. S. Hart, George E. Wallen, Clarence H. Wallen, Pat Casey, Maurice Goodman, Daniel Frohman, Sam Scribner, Walter Vincent, Sidney Wilmer, Mark Luescher, and Henry Chesterfield.

MASTER GABRIEL

Master Gabriel (Wiegel), 46, famous diminutive comedian, and best remembered for his creation of Buster Brown and Little Nemo

(Continued on page 71)

CARNIVALS

(For current week (Sept. 9) when not otherwise indicated).

Alabama, Jamestown, Tenn.; 16, Waynesboro.
B. & B., Spruce Pine, N. C.
Barker, Cuba, Mo.
Barkroot, Dalton, Ga.
Barlow's, Boswell, Ind.
Beaty's Shelbina, Mo.
Bistany's, Newport News, Va.
Bodnar, Crown Point, Ind.
Bortz, Doniphan, Mo.
Brown & Dyer, Chester, Pa.
Brundage, Chippewa Falls, Wis.
Bullard, Okemah, Okla.
Bunt's, Clintwood, Va.
Burdick's, Edgewood, Tex.
Butler, Atlanta, Ill.
Byers, Bristow, Okla.
California, Greenfield, Mass.
Cetlin & Wilson, Covington, Va.
Coleman, Kingston, R. I.
Colley, Madison, Neb.
Copping, Brookville, Pa.
Cronin's, Piqua, O.
Crounse's, Altamont, N. Y.
Dehnert, Lockland, O.
Dodson's, McAlester, Okla.
Drew's, Northfield, Vt.
Endy's, Mt. Carmel, Pa.
Fleming, Converse, Ind.
Foley & Burk, Bakersfield, Calif.
Francis, Ardmore, Okla.
Galler's, Milan, Ind.
Gloth's, Sharon, Pa.
Gold Medal, Idabel, Okla.
Gray's, No. 1, Henderson, Tex.
Gray's, No. 2, Flatonia, Tex.
Great Western, Butler, Mo.
Greenburg, Price, Utah.
Hames, No. 2, Cooper, Tex.
Happyland, Cadillac, Mich.
Harris, Cardwell, Mo.
Henke's, Manistique, Mich.
Heth's, Lebanon, Tenn.
Hill, Ensley, Ala.
International, Riviere-du-Loup, Can.
Isler, Audubon, Ia.
Jones, Louisville, Ky.
Kaus, Woodstock, Va.
Ketchum's, Harrisonburg, Va.
Krause, Clinton, Tenn.
LaMance's, New Tazewell, Tenn.
Lachman-Carson, Holdenville, Okla.
Landes, Alma, Neb.
Leggette, Anadarko, Okla.
Levitt-Brown-Huggins, Yakima, Wash.
Lippa's, Garrett, Ind.
Loos, Paris, Tex.
McClellan's, Linden, Tenn.
Melville-Reiss, Clearfield, Pa.
Miami, Columbus, O.
Michigan, Benton Harbor, Mich.
Glenn Miller, Silver City, N. M.
Ralph Miller, Heavener, Okla.
Miller's, Bastrop, La.
Mississippi, Vivian, La.
Morris & Castle, Huron, S. D.; 16, Spencer, Ia.
Murphy, Jackson, Tenn.
Naill, Bogato, Tex.
Ohio, Adelphi, O.
Old Man of Mountains, Florence, Ky.
Pacific, Bozeman, Mont.
Page, Rogersville, Tenn.; 16, Newport.
Pearson, Newton, Ill.
Poole, Carthage, Tex.
Powers & Larkin, Battle Creek, Mich.
Princess Olga, Jacksonville, Ill.
Reithoffer, Harford, Pa.
Rice, Union City, Tenn.
Rio Grande, Bishop, Tex.
Royal, E. St. Louis, Ill.
Rubin & Cherry, London, Can.
Schafer's, Mabank, Tex.
Scott, Hardin, Mont.
Sheesley's, Reading, Pa.
Harry's, Warsaw, Ind.
Spencer's, Titusville, Pa.
Steblar, Cleveland, Tenn.
Steffene, Manti, Utah.
Stone, Radford, Va.
Strayer's, Watseka, Ill.
Sunshine, Oneida, Tenn.
Tennessee, Waverly, Tenn.
Tidwell, Wellington, Tex.
West's, Galax, Va.
World of Pleasure, Middlesex, Borough, N. J.
Wortham's, Topeka, Kan.
Zarra's, Bloomfield, Kan.

CIRCUSES

Hagenbeck-Wallace

Sept. 10, Ottawa, Kan.; 11, Coffeyville; 12, Pawhuska, Okla.; 13, Ponca City; 14, Hutchinson, Kan.

John Robinson

Sept. 9, Rome, Ga.; 10, Gainesville; 11, Athens; 12, Spartanburg, S. C.; 13, Augusta, Ga.; 14, Charleston, S. C.

Sells-Floto

Sept. 9, Dallas, Tex.; 10, Ft. Worth; 11, Waco; 12, Temple; 13, Austin; 14, San Antonio.

CHICAGO

VARIETY'S CHICAGO OFFICE
Woods Theatre Building

CENTRAL 0644-4401

Englewood

A mob of south siders and 10 acts sweated here last Tuesday night.

Opening were Hack and Mack, hand-to-hand balancers, who have a weak routine, except for closing high dive bit. Act formerly known as Page, Hack and Mack. Julia Gifford, singer, followed with a hopeless performance. Three songs and three costumes, all six of which are bad.

Billy Petrich and Peaches (New Acts) have a dance and song act that gets across with family audiences. The three Cruse Bros. (New Acts) missed when they omitted the laughs. Dressed as farmers who sing and play, and will pass. Act might go better if the boys did more mugging and broadened the comedy hoke.

Benett and Richards, two men, blackface, closed the no-pay half and were funny enough to get two encores. Have dandy opening on dark stage, with bulk of act consisting of hoofing and talk. Okay here. Dance flash, Atkinson and Lucinda (New Acts), followed.

Dorothea Summers, prima donna, spoils her song turn by adding a cornet bit. She doesn't play well and the bit lowers the act. Miss Summers should stick to her voice.

George Lovett and Co., mind reading and memory act; two femmes who guess and play any tune, with the girl at the piano also telling fortunes. Lovett works in the audience. Winifred and Mills, blackface and Chink, have a comedy act built on colored gob and Shanghai coolie crossfire.

Best act on program closed. Dack Shing troupe, a Jap acrobat family that can take the open or shut spot anywhere. A couple of boys who are splendid contortionists bear the weight of the turn.

"Fall of Eve" (Col.) silent feature. *Loop.*

Belmont

Business unusual here Thursday night with standees out in the lobby. This is remarkable in a house which always has had plenty of empty rows both downstairs and balcony. Can be credited to the picture, "Black Watch" (Fox), or the cool weather. Or possibly big three-ton bus which brought the Hawaiian troupe. But all decorated with flags, signs and Hawaiian atmosphere, with prominence given to a Hawaii 1928 auto license. It was good ballyhoo, with plenty of curious gathering round and inspecting.

The troupe, billed as "Flashes of Hawaii," has a mixed nine-piece string band, two girls leaving the group to manage a couple of Hawaiian dances. First girl puts on what is announced as a real hula, while the second gives it a la Gilda; and the customers knew what they wanted. The second gal stopped the show cold with the hoodlums in back breaking out intermittently during the next bit.

The interrupted bit was "Rosary," played on the uke by the m. c. It may be difficult to play "Rosary" on the uke but the mob wouldn't believe it. They were still thinking about that hula. Besides the ordinary Hawaii songs played by the group, were two song and dance numbers by two girls, say 10 and 5. Naturally, the younger got the notice. Act as a whole was tuneful, backed by a good set, and entertaining enough to satisfy.

A real novelty turn opened the vaude. Ploetz Bros. and Sister in what appeared to be a European act in routine and costuming. The femme straight numbers were each followed by a clown burlesque; an idea and over big here. Added were a difficult diving somersault bit by the woman and a closing hand stand tap dance by the three.

In the middle were Gilson and Scott, in a quiet song turn. They were okay here except for an English number by Gilson which flopped at this house, and would anywhere.

House now making bid for business on Sat mats by giving each kid a package of foreign postage stamps. Also 50 stamp albums, although just how these will be distributed was not disclosed. It may do some good. *Loop.*

Great States (Publix) has purchased Plaza (800) and Peerless (1,200) from the Pierce Theatre Co. in Kewanee, Ill.

Previously Great States, which controls Illinois, had no theatres in Kewanee.

Tom Waring after four weeks with the Marks Bros. goes back to vaude, opening at London, Canada.

John Philip Sousa band here for two concerts, Auditorium, Sept. 22.

Glen R. Swayze has returned to the Auditorium from the Capitol, Davenport, Ia.

Hamilton theatre, one of the former National Playhouses which was held by its owner when the circuit went bankrupt and has been operated by him since, was taken over by James Coston's Chicago Theatres Co.

On the south side, and has 1,000 seats.

Picture houses in the vicinity continue to feed the local bad boys. Labor Day was no holiday for three men who called on the manager of the Lane Court here and borrowed $700. The Avon, however, managed to hold on to its $2,000 when colored charwoman got frightened at the artillery and yelled.

El Tovar, civic theatre at Crystal Lake, town near here, drew a pineapple in its lobby as its share of the day's fun. Belief is that the house, which on two other occasions had received stench bombs, was chicagoed because it is non-union.

The Calo, 1,000-seater, north side (pictures), has been taken over by Bland Bros. from Leo Brunhill.

Pershing ballroom has reopened with George O'Hare managing.

New Rialto (1,200), Aurora, Ill., will be opened by Great States Nov. 15 with straight picture policy.

W. J. Crowley, manager of Great States' Lyric and Grand in Blue Island, Ill., has resigned. No successor yet appointed.

I Weinshank, manager of Great States' Valley in Spring Valley, Ill., replaced Ralph Tippett, resigned, as manager of the Majestic, La Salle. He will continue also to manage the Valley.

Broadway-Strand closes Sept. 15 for renovation.

Cicero Elks holding 11-day outdoor circus, beginning Sept. 14. All acts booked by Edward Weyerson agency.

John M. Rogers, formerly with the Coffey agency, has started his own agency.

Charles W. Perrine, former auditor for Lubliner & Trinz, has become auditor for Great States. He replaces T. K. Carnes.

Mahon and Florence Trio have replaced the Taylor and Randall Quartet in "Say It With Flowers," Publix unit.

Earl Hoffman band at the Frolics cafe, replacing Sol Wagner.

Mack Bybee and E. G. Gifford organizing tab stock for the Princess, Peoria, Ill., open about Sept. 16.

Buddy Fisher opened at the Hotel Schroeder, Milwaukee, Sept. 1.

Johnny Hamp returns to the Congress Hotel following Art Castle.

Coffee Dan's will have a wire through WBBM here.

Green Mill opens Sept. 11 with Verne Buck band and Joe Lewis, m. c.

Chicago Symphony Orchestra opens its 39th season, Oct. 18. Frederick A. Stock directing.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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CLEVELAND

By GLENN C. PULLEN

Ohio—"Caprice."
Play House—"Marquise."
Palace—"Honky Tonk."
Stillman—"Dance of Life" (2d wk.).
Allen—"Speedway."
Hippodrome—"Say It With Songs" (3d wk.).
State—"Lady Lies"; unit.
105th—"Skin Deep."
Columbia—Burlesque (Mutual).

Theatre Guild opens local subscription season at Ohio with "Caprice."

National Air Races held here drew a gate of $450,000 and attendance of over 300,000. Most of the theatres went into the red that week, competish being too strong.

Tommy Carroll, former Loew manager, back from Paris.

Uptown reopens with new vaudeville policy this week. Ed Ryder is new orchestra leader, replacing Angelo Vitale.

Keith's Palace now wired for broadcasting from stage by remote control through WHK. First broadcast by Guy Lombardo's band this week.

Carl Rupp is new organist at Allen. Ted Meyn, State's organist, transferred to Kansas City.

W. R. Ferguson in town doing exploitation on "Hollywood Revue," opening in Stillman Sept. 15.

Play House's regular season opens Sept. 29.

DETROIT

BY JACOB SMITH

Civic-Bonstelle—"After Dark."
Cass—"Jenny."

Pictures

Michigan—"Her Private Life."
Fisher—"Dark Streets."
Paramount—"The Dance of Life."
State—"The Argyle Case."
Madison—"Honky Tonk."
Adams—"The Four Feathers."
Oriental—"The College Coquette."
United Artists—"Three Live Ghosts."

Sar Carver has arrived to take charge of the Temple, to be reopened by R.K.O. as a three-changes-a-week picture house. Carver was for a number of years publicity man and theatre manager for Universal.

Times Square, new 1,200 seater, to be opened by Alex Schreiber in the downtown district. Will play girl shows and talkers.

The Study Club (cabaret) will again reopen, with Al Handler's Chicago orchestra and Bobby Jackson as m. c.

The Oriental, which started three weeks ago with talkers and four acts as a new policy, has dropped vaudeville and now playing pictures.

After a three-day strike the cooling plant engineers are again back at work, having received part of their demands. The theatres suffered by the walkout because it occurred during three of the hottest days of the summer.

H. O. Pierce, production manager, Fisher theatre, is back after six weeks in Europe.

The Fox has held "Cockeyed World" over for an extra week.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Drake Case."
Davidson—Sylvia Breamer in "Paris Bound," supported by Brown Players.
Garden—"Say It With Songs" (3d week).
Gayety—Burlesque.
Merrill—"Words and Music" (2d week).
Palace-Orpheum—Vaude headed by Jack Dempsey.
Riverside—"Charming Sinners"; Vaude.
Strand—"Cock Eyed World."
Wisconsin—"Why Leave Home" and "Rhythm," stage show.

Sherman Brown, Jr., has not returned to Davidson box office but will enter some other line of work. George Camp and Walter Zaizig in charge.

Tremendous heat in early part of week. Davidson picked a bad time to inaugurate its preliminary season of guest stars. In addition to that Margaret Anglin's refusal to rehearse and substitution of Isabel Randolph in "The Woman of Bronze" did not help. Miss Randolph gave splendid performance.

Milwaukee's Philharmonic Orchestra got off to a flying start Tuesday in spite of the heat. It is a rather unusual thing to assemble 70 local musicians, rehearse them five times and give the kind of concert that Frank Laird Waller did. Organization is a co-op proposition with every member sharing alike, with no funds being sought.

Many of the Philharmonic men are former theatre men—excellent musicians—but whose previous steady employment has been cut into by the talkers.

Alma Ulric, sister of Lenore Ulric, will be married soon to Elmer Biersach. While Miss Ulric is a singer she has never followed a professional career.

DALLAS

By RUDY DONAT

Majestic—"Sophomore"; Joe Proctor.
Palace—"Our Modern Maidens"; Billy Muth.
Melba—"Say It With Songs."
Old Mill—"Thunder."
Capitol—"Street Girl."
Bagdad—Harry Hart.
El Tivoli—Hal Pratt.
Peacock Terrace—Tom Gerun.
Adolphus Roof—Herman Waldman.

Bagdad, supper club, reopened with Phil Phillips band playing again and Harry Hart m. c. Chorus imported from Chi for floor show. Couvert $1.50. Wiley Day, manager.

Ruth Laird's Texas Rockets, 8 girl chorus, opened with Jack McClelland's unit at Freeport, L. I. The chorus was originally to have been regular ballet at Majestic here.

Al H. Thatcher (Thatcher Productions) came here from N. Y. to complete arrangements for big Santa Claus biz boost parade to be staged in December.

S. L. Oakley made manager of Jefferson Amusement Co. theatres in Beaumont.

Saengers have closed Hippodrome at Texarkana because too small capacity for talkers.

Frank H. Henson, of Loew's State, Houston, appointed assistant manager at Loew's Capitol, Atlanta. A. K. Lavender succeeds Houston here.

TOLEDO

By E. H. GOODING

Paramount—"Fast Company" — stage show.
Vita-Temple—"Street Girl" (2d wk).
Pantheon—"Fast Life" (2d wk).
Princess—"Say It with Songs."
Valentine—"Modern Maidens."
State—"Salute."
Rivoli—Vaudfilm.
Empire—Bur.
Keith's—Change.
World—Change.
Ohio—Change.
Sylvan—Change.

Princess pulled a fast one opening day early Friday with "Say It With Songs." Got review ahead of other houses. "Hottentot" closed at 5 p. m., then Jolson picture at 7. Boy in jockey costume rode throughout city advertising "Hottentot" and caused comment.

Keith's, after announcing first-run, switched to second run grind and split weeks. Last downtown house wired. Redecorated and has new sign with R-K-O and Keith's names used.

Toledo Blade holding radio show this week in Paramount. Local dealers co-operating.

"Street Girl" held over second week at Vita-Temple. This in spite of hottest weather of season, and sidewalk approach from center of city repeatedly blocked by materials and workmen on new skyscraper bank next door.

Charles Otis Locke, who with Russell M. Tarbox wrote "Star Struck," musical comedy just bought by the Shuberts, is a former copy reader on the Toledo Blade.

Man posing as representative of Warner Bros. nabbed by police here last week. Confessed defrauding residents of Toledo, Detroit and Chicago.

Lena Daley, unbilled, joined husband, Ed Daley's, "Bare Facts" at the Empire here last week and will stick until her own Mutual wheel show is ready.

New walk built in front of Temple theatre, Bryan, O., adjacent to home of W. H. Storl. New walk at higher level than his. The village raised part of his walk to meet the theatre's stretch. Storl, peeved, took a sledge hammer and smashed the village's block. Deadlock now, walk unrepaired and barricaded, with red lantern hanging over it at night.

New Kaufman theatre, Montpelier, O., ready to open. Wired.

Cedar Point closed after record Labor Day crowd.

PITTSBURGH

By HAROLD W. COHEN

Pitt—Sharp stock.
Penn—"Madame X"; stage show.
Stanley—"Greene Murder Case"; stage show.
Aldine—"Salute."
Enright—"Skin Detep"; stage show.
Grand—"Say It With Songs" (3d week).
Academy—Mutual bur.
Liberty—"Bulldog Drummond."
Regent—"Prisoners."
Harris—Vaudfilm.
Sheridan Square—Vaudfilm.
Olympic—Pictures.
Colonial—Pictures.
State—Pictures.

Teddy Joyce, Penn m. c., and Dolores Del Rio denied their engagement here last week. Phlicker queen stopped off here for day en route to New York and later left Pittsburgh in company with the m. c.

Nixon to open week earlier than expected, "Red Robe" coming in next Monday. First time in years that a Shubert attraction has played an Erlanger house, but it's because the Alvin here isn't ready for occupancy yet.

Harold Shubert and Bernard Gorcey, of original cast of "Abie's Irish Rose," here playing old role in Ann Nichols' piece for stock at Pitt.

Frances Starr here at Pitt next week in "The Constant Wife."

ATLANTIC CITY

By GEO. R. WEINTRAUB

Apollo—"Scotland Yard" (stage).
Warner—"Gold Diggers of Broadway."
Stanley—"Careless Age."
Virginia—"Hearts in Exile."
Colonial—"The Gamblers."
Earle—Vaudfilm.
Strand—"The Cock Eyed World."
Capitol—"Masquerade."
Globe—"No More Children."
Steel Pier—Films, minstrels, etc.
Million Dollar Pier—Vaudfilm.

Walter S. Boyd, former treasurer of Apollo, appointed manager of the new Warner theatre replacing Geo. Shivers, who goes to Boston. Abe Strauss, manager of Colonial 12 years under Stanley direction, takes over Royal.

Move under way to have residents decide by vote whether to resume the annual bathing beauty pageant.

"Gold Diggers of Broadway," at Warner, held over another week. "No More Children" at Globe also held over.

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By HARDIE MEAKIN

Columbia—"Fu Manchu."
Earle—"Hard to Get."
Fox—"Cock Eyed World" (2d week).
Met—"Say It With Songs."
Palace—"Moderin Maidens."
Rialto—"Broadway" (2d week).

National opens 16th with "The Front Page." Poli's started with "Luckee Girl" this week.

Bus Berkeley offers "Street Singer" at Poli's next week. It has Guy Robertson, Queenie Smith, Harry K. Morton, Nick Long, Jr., Nell Kelly and Andrew Tombes.

Nelson B. Bell, motion picture editor Post, vacationing. Don Reed batting for him.

First week of Mutual burlesque had the police stepping in to cut some dialog.

With advent on Saturday next of the Fanchon and Marco ideas into the Fox, that theatre's "Foxettes," a group of local girls developed into a real dancing asset, moves to the Fox Brooklyn. Miss Vierdag goes to the St. Louis Fox.

Little Theatre is again open. Has French production "Passion of Joan of Arc." On second week, too.

Bert Adler in town to start things going on the Fanchon and Marco ideas at the Fox.

DES MOINES

Casino—"Father and Son."
Des Moines—"Dance of Life."
Garden—"Queen of the Night Clubs."
Orpheum—Vaudfilm.
Palace—"Stairs of Sand."
Paramount—"Greene Murder Case."
Strand—"The Rescue."

Under new contracts, the stage band at the Paramount has a new personnel. The new band opened with the unit, "Laces and Graces," and is as follows: Piano, Warren Lawson, violins, Jacque Blumberg, director and Roy Shaw; banjo, Marion Prescott; cornets, Freddie Librera and Marlyn Ridout; trombone, Earl Hoffman; drums, Verne Schaffer, saxes and clarinets, Don Parrish, Bill Williams and A. J. Barnard; tuba and bass, W. J. Clark.

The U and I picture house here has just had a second fire within a few months and city and state fire marshals are making an investigation. Nicholas Disalvo is owner.

Louis M. Latta, Indianola, Ia., elected chairman Ringling Top No. 1, Iowa unit, Circus Fans' Association, last week. Latta succeeds J. A. Wagner, Des Moines, recently elected president of the national association.

Riverview closed Sept. 2. Boxing continues Friday nights until cold weather.

Omer J. Kenyon has been appointed resident manager of the President theatre for the new season of the Clement-Walsh Players.

BOSTON

The Netoco chain has added another theatre to its list this week with the opening of the renovated Dudley in Roxbury. Two features, news and comedy on week days. Vaudeville added Sundays.

Audience in the Dorchester theatre were forced to leave the house when some unknown person spilled an evil smelling chemical on the floor.

E. E. Clive of the Copley theatre, his son, and two associates in the theatrical business drifted around Boston Harbor in a 40-foot launch Friday night, unable to start the motor. Rescued by the coastguard boat C-139.

Reopening of the Park theatre on Washington street takes place Sept. 14 after renovation.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Dark.
Empire—Empire Players (stock).
Temple—Burlesque (Mutual).
B. F. Keith's—Vaudfilm.
Loew's—Vaudfilm.
Strand—Dark; reopens Sept. 12 with "Say It With Songs."
Eckel—"The Letter."
Savoy—Dark.

Keder Kahn Grotto brings Sousa's band here Sept. 27 at the State Armory.

The Players, Utica little theatre group, has booked the Cornell Dramatic Club for the fall. The Players' own productions will be "Monsieur Beaucaire," Oct. 28, and "The Last of Mrs. Cheyney." The players' theatre will be ready Oct. 1.

With "Gobs of Joy," Fanchon and Marco Idea, booked for Loew's this week, Keith's made a last minute switch, cancelling the straight vaude and substituting a Harry Rogers unit.

Eddie Coleman will manage the Colonial, Utica, for Nathan L. Robbins this season. The house plays Mutual shows.

ASBURY PARK

Mayfair—"Madame X."
Broadway Long Branch)—"Fox Follies."
Savoy—Closed.
St. James—"Lady Lies."
Lyric—"This Is Heaven."
Ocean—"Gamblers."
Strand (Long Branch)—"Behind That Curtain"; "Charming Sinners."

All houses on shore now running pictures with exception of Savoy, closed to permit talker installation. House continues under management of B. W. Suydam.

If promise of Reade management is carried out, will be first winter in some time all Reade houses running.

"Allenhurst Antics," society's outstanding musical production, given boost by professional talent. Cast included Marguerite Howard, Charles Massinger and Priscilla Gurney. Rex Reynolds was m. c.

Long Branch Recreation Pier and Asbury Park Casino competing for beach front dance fans. Leo Lazaro's Arcadia orchestra at former and Johnny Johnson's Hotel Pennsylvanians at latter.

OTTAWA, CAN.

By W. M. GLADISH

Keith's here reopens Sept. 16. The house went all-talking last spring.

Manager Don Stapleton, Centre theatre, large downtown house here, has declared an "open shop" and the projection operators have quit. Mr. Stapleton and the Operators' Union could not come to terms for the new contract although all other local theatres have settled differences with the union.

Daylight Saving, the bogey of all theatre men, comes to an end Saturday night, Sept. 28, in all Canadian cities.

The semi-annual convention of the Society of Motion Picture Engineers will be held in Toronto starting Oct. 7, when television broadcasting will be featured.

The Galvin Players, Ottawa's only stock, reopened Labor Day for their fourth season at the Galvin. Finlay MacRae is the new manager.

ALBANY, N. Y.

By HENRY RETONDA

Strand—"Drag."
Leland—"Pleasure Crazed."
Ritz—"Thunder."
Hall—"Four Devils."
Clinton Square—"The White Sister" and "The Phantom of the Turf."
Proctor—Vaudfilm.

Theatre managers' association idle during summer, is to take up their fight for Sunday movies this week at a special meeting.

American, Troy, goes from first run to second run house with single feature. Warner house.

Ben Smith, Tiffany salesman, has resigned.

Charles Rittenberger has been named publicity director for R-K-O at Albany, Schnectady and Troy. All R-K-O program started at the Grand, Albany, this week for the first time since new owners took over house from the late F. F. Proctor.

CINCINNATI

By JOE KOLLING

Albee—"Cradle Snatchers"; vaude.
Capitol—"Salute."
Palace—"Frozen Justice."
Lyric—"Dance of Life" (2d week).
Keith's—"Honky Tonk."
Strand—"Twin Beds."
Family—"Words and Music."
Empress—Burlesque (Mutual).

All downtown picture houses are without orchestras, the Capitol and Lyric being the last to be emptied. Albee, with vaudfilm, and the Empress (burlesque), are only houses employing musicians.

Watchful waiting continues to mark the disagreement between local Shubert and Erlanger interests and stage hands over salary increases asked by the union for a 1929-30 contract. And the Grand, Shubert and Cox (stock), remain dark.

The Stuart Walker Co. again offers dramatic stock at the Taft in October. Local wealthy admirers of Walker endowed his enterprise.

Exhibitors and operators here have come to terms without either closing shop or walking out as threatened by both sides. By mutual consent terms of new agreement not made public.

SAN FRANCISCO

Jack Campbell, who has been in charge of the publicity for the two Wagnon houses here, the Embassy and Davies, has resigned owing to injuries he received in a recent automobile accident. He has been forced to subject himself to a plastic operation in an effort to remove the scars received when his machine crashed into a telephone pole.

A. F. Gillaspey, former dramatic editor on the Bulletin, is to succeed Campbell at the publicity desk of the Wagnon theatres.

Inside theatre robberies are becoming almost epidemic around this section, the latest being Publix's Granada which last week was looted of $10,000.

The money taken was all in currency, the thief or thieves disdaining $5,700 in silver which was in the safe. The theft occurred sometime after the closing of the theatre and was discovered the following morning when Charles King, treasurer, opened his safe to deposit the money in the bank.

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ROXY

(Continued from page 48)

of pale shades working out routines on the toes. "Ballet of the Mist" is the title suggested by floating light draperies and undulating movements. Led by Patricia Bowman with Viola Phila in support, prima ballerina offering spirited legmania.

News reel is brief, with three clips of Movietone: Religious exercises at the Grotto of Lourdes in France, where the sick of Europe seek healing; some great shots at the speed boat races in Detroit—with the new Gar Wood boat doing 75 and finally stunts by Lindbergh and others at the Cleveland air meet. Kick of the last clip was a plane hitching on to the dirigible by means of a mooring post while both craft were in motion.

Overture rather heavy, with a Liszt rhapsody, lightened by featuring Feri Farkozi in a spectacular performance on instrument called the czymbalom, sufficiently bizarre to hold freak interest. *Rush.*

AVALON

Chicago, Sept. 6.

The romance-laden trouper, socked on the coco by three sandbags, lies gasping in the wings and shouts: "The show must go on!"

Similarly, the debt-ridden showman, socked on the coco by a triumvirate of mortgages, turns his keys over to the Chicago Title & Trust Co. and shouts: "Where can I buy a 300-seat house?"

Last week the Avalon celebrated its second anniversary, under the auspices of the bank receiver in bankruptcy. Cooney Bros., founders of this and nine other members of the National Playhouses' chain, were kicked out quite ungracefully by disgruntled stockholders a year ago and are now starting life anew with a small set of grinds.

The Pagliacci celebration made a pretty good show, featured by a bargain in quantity. In addition to an above-average band presentation, there were five short subjects and "Pleasure Crazed" (Fox). South side Chi natives are born bargain hunters and business was good.

Headlining the stage unit was Norman Frescott, whose comedy mind-reading act is a novelty in picture houses and of unusual intimacy, because Frescott gives all the comedy meat to the performer with whom the audience is on familiar terms—the house m. c. Frescott works the audience, while the m. c. in goofy Arabian garb goes into a trance and shouts names of customers besides giving uncalled-for but laugh-getting advice. Frescott's act basically is as legit as any mind-reading act can be, mystifying as well as funny, and smoothly worked by him.

Charlie Crafts, m. c., is rated by the management as the best steady draw this house has had. He has it over most of his predecessors in being able to talk intelligently and with humor, and in having a fine singing voice. He is very confident—sometimes over-confident—but still a capable man to head a stage show.

Presentation ran more to production than ordinarily. To start, the eight ballet girls entered by twos and successively sang one of those regular ditties about what the show contained. They were interrupted by Crafts, with a last line of "show 'em instead of telling 'em."

In full-stage, the band was concealed in a large "gift box," transformed into a regular band terrace when the lid was lifted. Wells and Winthrop, two men whose dance talent consists of an easy, graceful unity of motion rather than any talent for intricate or difficult steps, started the acts to a moderate hand. They appeared later in caricatured aesthetic dance dresses for a sap ballet routine and fared much better.

Second act, preceding Frescott, was Bernard and Henry. The girls lean toward comedy lyrics, mostly brand new, and have that robust manner of putting over a number that typifies a good piano and song act. They encored with a snatch of dialog, assisted by Craft. Not so hot because Crafts pawed all over the girls.

Besides the opening production bit were a seaside routine done by the ballet in bathing suits and a finale with a replica of the theatre dome electrically lighted. Both good. Crafts also filled in with two songs, and handled both well.

Shorts also.

Poorly arranged, with four in succession. *Bing.*

METROPOLITAN

Boston, Sept. 10.

This is the ace house of Publix in New England and the fall policy is apparently going to be a matter of going after business in a two-fisted fashion with a house slogan of "Remember, the nut is $35,000!"

This season's deal of the deck finds Larry Bearg as house manager; Vernon "Bud" Gray, as publicity director; Alex Keese, as m. c.; Dave Rubinoff as guest conductor and Arthur Martell as featured organist.

Rubinoff as a successor to Guy Harrison was a shrewd move and for his opening week Rubinoff goaled a capacity house with his featured number "That Precious Little Thing Called Love." He is steadily improving as a showman, being almost circusy in some of his directing. The house loved it and his finale had them almost goofy with a yen for more, which is business for the following week.

It is a question as to how young Keese will work out. He comes from Atlanta and is not a flash. He apparently doesn't wiggle his ears, can't monkey-prance or mug, and shapes up generally as merely a nice lad who knows how to get popular jazz out of a house team. This is somewhat of a handicap for the first week or two but the Publix outfit believe that an m. c. of this type will wear well and grow in popularity rather than poop out as the weeks roll by. Time will tell.

This week's draw was credited about evenly to Thomas Meighan in "The Argyle Case" and to Rubinoff who in previous bookings has built an acknowledged following. The picture went big, as Meighan has always had a box-office value in Boston and mystery plays are still sure-clicks in New England.

The unit for a change is based on a modern idea, entitled "The Marathon Frolic," and is in reality a tab based on the long distance dancing competitions and a helpful plug for Pyle and his bunion derby rackets. Five young couple do specialties and the hero and heroine ultimately win the prize. The idea fizzles rather than builds at present, although the unit is still in a formative condition.

With adagio acts idle, the unit could do worse than add a surprise finish by using one of these acts under wraps through the routine and then have the exhausted marathoners come to life through the offering of a special prize for a novelty. One after another the contestants could strut their prize stunt with the adagio team as a finale, with the girl doing an inoffensive strip on a basis of torn outer garments as the tossing warmed up. *Libbey.*

ALONG THE COAST

(Continued from page 64)

"Revolutionary Rhythm" and "Levy Love" from Paramount's "Illusion"; "If I Can't Have You," "You Can't Believe My Eyes," "Ophelia Will Fool You" and "Pilly Pom Pom Plwee" from Warner's "Footlights and Fools." Bobby is packing these along with other Remick hits on his tour of the northwest, where he will follow up on Carl Lamont of Ager-Yellen and Bornstein and Art Schwartz of Warner-Witmark and see what he can do in the way of competition in this territory.

Billy Hall is en route here from Chicago to take charge of the Spear and Coslow office....Ben Berman of the De Sylva-Brown and Henderson office capitalized on the empty picture frames of the Majestic theatre lobby (dark) and placed cover plates of De S.-B. & H. numbers for the publicity it would afford by passersby.

Nifty Yessing

Dave Broekman, new musical director at Universal studios, is working up that family spirit between his department and others about the plant. Every time he selects a group of possible compositions for a new picture he calls a representative of each department in the organization to hear the tunes and let them decide which is the most appropriate.

In Reverse

It has taken the oldtime members of the screen colony a long time to hit the social pages of the local papers, but composers and songwriters landed it over night by virtue of their ability to entertain. Even the night clubs are getting so used to having them introduced and plug their own wares that Wolfe Gilbert and Abel Baer's absence is being buzzed around town as that they have returned to their old haunts in New York. That is not so—they are working nights at Movietone City and sleeping days.

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The Troupers, organization of actors who have been on the stage for at least 25 years, has taken a lease on the American Legion Clubhouse in Hollywood for the production of plays. House seats 250.

Reginald Pole, ill for several months as the result of a flu attack, is recuperating at Glendale, Cal. He has resumed writing.

Jack Jevne has taken his typewriter over to Tiffany-Stahl to write dialog and continuity.

Tom Kress, manager of the Egan, confined at home with serious infection of the gums following the extraction of two teeth.

Ken Dailey, local Bert Levy representative, again called to San Francisco to stay there.

"After Dark," now in San Francisco, will open the Biltmore about Oct. I.

Albert W. Hale, oldtime stage and screen director, ill for the past two years, has recovered sufficiently to get back into harness.

The 233 Club, Masonic body composed mainly of amusement men, has installed the following officers: President, Rex B. Goodcell; vice-presidents, John LeRoy Johnston, Harry Zehener, Henry Otto and Jean Hersholt; treasurer, Otto K. Olesen; recording secretary, Abraham S. Goldman; corresponding secretary, Charles Crockett.

Club will stage an inter-club show Sept. 18.

The suit of Marie Costello against Progress Club filed with State Labor Commission in July in an effort to collect $75 alleged salary due for two performances at the club deferred by Deputy State Labor Commissioner W. J. Walls untli such a time as the girl can show proof that amount is due her. Deferment brought about by statement of club represenative who contended the girl was to have received only $25.

William Wellman will put Joseph Conrad's "Victory" into production for Paramount Sept. 12.

Grover Jones and William Slavens McNutt wrote adaptation and dialog.

Percy Heath has sold "All Square" to Warners.

Al Cohn will make it his first short talker.

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ST. LOUIS
By E. M. CRIGLER

Ambassador—"Skin Deep"; Ed Lowry's anniversary revue.
Fox—"Cock Eyed World" (2d week); vaude.
Loew's State—"Madame X"; shorts.
Missouri—"Great Divide"; shorts.
Grand Central—"Say It With Songs" (2d week); shorts.
St. Louis—R-K-O Collegiate Show.

Ed Lowry, m. c. at Skouras' Ambassador, is celebrating his 104th week at the downtown theatre with a revue. The 3,000th performance was passed Friday. Lowry is the most popular m. c. ever in St. Louis and holds second place in the United States for continuous employment. Special section of Times starting week's plug.

U. S. Army Band, known as Pershing's Own, returned from the International Exposition at Seville, Spain, will appear at the Odeon here Oct. 14 for two concerts.

Two thousand St. Louisans will take part in the mammoth choral concert in the new Arena, now nearing completion, Sunday, Oct. 13. Maestro L. M. Molino is training the chorus. The concert will be given in connection with the National Dairy Show.

Municipal theatre in Forest Park finished 12-week season to a deficit of between $12,500 and $15,000. The 500 St. Louis backers of the outdoor venture will not be called upon to pay the loss. It will be made up from the surplus of $37,000 saved from profits of preceding seasons.

BUFFALO
By SIDNEY BURTON

Buffalo—"Fast Company."
Hipp—"Smiling Irish Eyes."
Century—"Dance of Life" (2d week).
Great Lakes—"Cock Eyed World" (2d week).
Lafayette—"Paris Bound."

Buffalo's Little Art theatre opens Sept. 19. William Sutcliffe is manager. One matinee and two evening shows daily.

The Corona hotel, formerly Baggs, has been leased by James Benedict, chain theatrical hotel operator.

Each over-Niagara Falls navigator claims backing from news reel concerns with the Fox news reel most mentioned. The last aspirant, Jean Lussier, went over the Falls in a rubber ball on July 4, 1928. He has agreed to make the trip again over the Horseshoe Falls for $30,000, but to date the best offer of any news reel concern is $12,000. Lussier was scheduled to take the drop on Labor Day but disappeared mysteriously after a row with his backers.

Art Landry's orchestra is at the Lafayette this week minus its leader. Landry became ill in Detroit last week and remained there with his wife.

Fox's Great Lakes inaugurated a new price Sept. 1, dropping to 50c top week days; Saturdays, Sundays and holidays remaining at 60c.

The first run picture lineup along the local rialto has changed. Warner Bros. for over two years have shown exclusively at the Great Lakes, now goes to Shea-Publix with the features set for runs at Shea's Century. The Metro productions exhibited exclusively by Shea-Publix since Loew's discontinued operation three years ago, switch to Fox's Great Lakes.

PORTLAND, ORE.

Broadway—"Single Standard."
Portland—"Dance of Life."
United Artists—"Madame X."
Music Box—"Say It with Songs."
Blue Mouse—"Desert Song."
Alder—"Her Private Life."

Pantages dark and will be so for two weeks pending R-K-O possession. Manager Johnson reports R-K-O films and Orpheum vaude to start then. No remodeling. No price change. House name to be changed. Johnson will remain manager for start of new policy.

Publix Portland now operating here on percentage arrangement with local Paramount exchange. No guarantee.

Publix will open its second house, Rialto, about Sept. 20. Old Heilig remodeled.

Amusement parks have not yet announced closing dates. Probably within next two weeks and wild geese flying south.

Bill McCurdy will be manager for Duffy when Dufwin opens Sept. 19 for stock. Henry Duffy and Dale Winter are opening leads in "The First Year." Plan to sell blocks of season tickets to underwrite show.

Charles E. Couche, assistant to J. J. Parker, is gen. mgr. of Parker-Fox houses, including new Wonder just opened. Other houses are United Artists and Rivoli.

TORONTO
By G. A. SINCLAIR

Royal Alexandra—"Bird in Hand."
Empire—"Jonesy" (stock).
Uptown—"Four Devils."
Pantages—"The Man and the Moment."
Tivoli—"Noah's Ark" (2d wk.).
Lowe's—"The Single Standard."
Shea's Hippodrome—"Masquerade."

Ernst & Vierkoetter, marathon swimmer, who came second to Ed Keating, New York, this year, in the Wrigley swim, is playing local theatres.

Talk here of a new Canadian picture company being organized, building large studios on the Humber river and turning out all British pictures for consumption in Canada and Great Britain. No one prominent knows anything about it. Canadians are wary of pictures since the flop of the Canadian Film Corporation with "Carry On Sergeant."

For the first time in years the attendance mark at the Canadian National Exhibition fell below that of the preceding year. They failed to reach the 2,000,000 by over 100,000.

MONTREAL

Princess—"Bulldog Drummond" (2d week).
Palace—"Four Devils."
Capitol—"Words and Music."
Loew's—"Masquerade."
Imperial—"Salute."
Strand—Double bill.
Empress—Double bill.
Orpheum—Stock.
Gayety—Burlesquie (Mutual)
His Majesty's—"Many Waters" (stage).

Following Paramount week previous week, all main houses ran Fox pictures last week. M-G-M has a week at the end of month.

Musicians have been out of Palace since Aug. 31 with negotiations still on between Union and Manager Rotsky. Thought compromise will be reached. Threats of pulling out operators if orchestras let go have not materialized.

"Many Waters" Co. and Wee Georgie Wood show arrived "Duchess of Atholl" at Montreal Friday. Former opened here Monday and latter plays Toronto this week. "Many Waters" goes to Toronto and then into New York.

Provincial Government organizing drive to put out of biz movie houses still admitting children under 16. Only few now taking risk are independent. One theatre already lost license and others will be shut in near future.

BRONX

Martyn Danker, new assistant manager of the R-K-O Fordham, succeeding George Conklin, and Sam Freed, Jr., has succeeded Julius Eisman as orchestra leader. Conklin has been promoted to a managership in Mt. Vernon, and Eisman has gone to the Franklin in the same capacity.

Cosmopolitan Opera Association takes possession of the Bronx Opera House next month for 20 Saturday night operas, in opposition to the operatic group at the nearby America.

Strike of billposters leaves the theatres in this section without billboard advertising.

BROOKLYN, N. Y.
By JO ABRAMSON

Flatbush—"SubwayMurder."
Brooklyn—"Blackbirds."
Jamaica—"Rio Rita."
Boulevard—"Strictly Dishonorable."
Majestic—"Courage."
Strand—"The Hottentot."
Paramount—"Lady Lies"; stage show.
Fox—"Cock Eyed World"; vaude.
Met—"Evangeline"; vaude.
Keith's—"Side Street"; vaude.
Orpheum—Picture.
Momart—"College Love."
St. George—Picture.
Star—"Record Breakers" (Mut.).
Gayety—"Ginger Girls" (Mut.).

Two new ones this week, "Subway Murder," produced by Edward Blatt, at the Flatbush; "Strictly Dishonorable," Pemberton production at the Boulevard.

Next week brings in three new ones. George M. Cohan's "X. Y. Z.," written and staged by Sam Forrest, at the Brooklyn, and "Scotland Yard," Al Woods', at the Majestic; "Subway Murder" slated for Boulevard.

Picture section of Brooklyn Eagle tacking on audience reaction to film at end of each review. First time that Dickstein, film editor, has done such a thing. Mondays The Eagle movie section carries list of pictures fit to be seen by members of the family. Favorable response by public on this okayed film list of clean pictures.

Triangle Mint company made another attempt to restrain police from interfering with their slot machines. Filed application in Supreme Court asking for an injunction against the cops. Application was opposed by D. A's office on grounds that they were gambling devices and a menace to the youths of the community. Judge May, who heard the case, reserved decision.

ROCHESTER
By DON RECORD

Lyceum—Dark.
Temple—Dark.
Keith's Palace—"Her Private Life"-Vaude.
Rochester—"Madame X."
Eastman—"Say It with Songs."
Piccadilly—"Honky Tonk."
Regent—"The Gamblers."
Strand—Change.
Family—Change.
Fay's—Dark.
Victoria—Burlesque (Mutual).

Fay's theatre, dark two months, reopens Sept. 14 with continuous vaudefilm.

Robert Stevens, director Community Players, is back to start rehearsals for "Treasure Island," opening play. This Little Theatre group plans biggest year with eight plays, each for eight performances.

Sousa's Band scheduled here Sept. 26 after two years' absence either at Convention Hall or Columbus building.

Little Cinema theatre, announced to open Oct. 1, postponed another month because building not completed.

Heat wave hit Victoria burlesque. The house is not mechanically cooled.

SEATTLE
By DAVE TREPP

John Hamrick's fall season opened last week with "Say It With Songs" at Music Box, Seattle; Blue Mouse in Tacoma and also Portland. "Argyle Case" at Blue Mouse, Seattle.

Edward G. Cooke here from New York succeeds George Hood as manager of Erlanger interests at Metropolitan and in Northwest. Cook thinks jumps too long now.

Messrs. Kurtzman and Wobber (Publix) were in Seattle last week getting the Metropolitan ready as a Publix house.

Bob Blair appointed city supervisor for Publix.

MINNEAPOLIS
By LESTER REES

Shubert—Dramatic stock.
Hennepin—"Street Girl"; vaude.
Pantages—"Words and Music"; vaude.
Palace—Mutual bur.
Minnesota—"Fast Company"; stage show.
State—"Dr. Fu Manchu" (2d week).
Lyric—"Madonna of Ave. A."
Grand—"Four Feathers" (2d loop run).

"Dracula" did better at St. Paul, over $10,000 last week. Around $8,000 here.

"Strange Interlude," at the Metropolitan for six night performances starting Sept. 22, has been scaled at $4.40 per seat for the entire lower floor.

Seventeen piece band directed by Eddie Dunstedter gives weekly concerts over the radio here.

Excelsior Park closes next week.

State Fair last week drew total attendance of around 500,000.

Interest in the coming U. of Minn. football season is at a high pitch. Crowds of 55,000 already assured for the games with Michigan and Wisconsin. Entire stadium with its 55,000 seats scaled at $2.50 for these contests.

SARANAC

Al Hunter left the N. V. A. San. for his home in New York. He has been here for about a year.

Lawrence McCarty, resting at 72 Park avenue, is again set for that daily walk.

Harry Namba is the champion chesser of Saranac Lake, having won from Keith Lundberg and Vernon Lawrence.

Mrs. Christina Keenan, a new NVA guest, was formerly with the Fred Stone Co. She's at 9 Front street.

Chris Hagedorn, Dick Kunl and Fred Rith saw the baseball game between Saranac and the Bloomer Girls. A hot game, the temperature around 108 degrees.

Viola Allen, a new NVA guest at 80 Park avenue, was formerly with the Dillion and Parker act.

Ethel MacDonald, nurse at the NVA San., ran her flivver into the Saranac River. She is back on the job but nothing has been seen of the Henry.

Keith Lundberg has been voted the most popular patient in the San.

Joe Brennan moving to 46 Sheppard avenue....Russ Kelley once more on exercise....Louis MacDonald, from 41 Park avenue, now the official NVA fisherman.... Charlotte Atkins leaving the San. to live in a camp....Geo. Neville driving the new Chevrolet....The writer still in bed but able to use the Corona and gaining 20 pounds.

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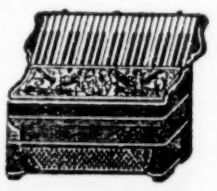
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NEWS FROM DAILIES

(Continued from page 51)

Engalicheff has been continued until Oct. 11. Mrs. Hammerstein loaned the Prince $675 when he was hard up at the Pickwick Arms Hotel in Greenwich, in 1927.

The $15,000 bond money put up by Arnold Rothstein when Jack "Legs" Diamond was arrested on a narcotic charge was ordered forfeited in federal court. Diamond failed to appear when called.

Charles M. Steele has been appointed asst. treasurer and comptroller of Tiffany-Stahl.

A semi-professional show entitled "The Cape Cod Follies," first produced in Cape Cod, will open at the Bijou, Sept. 19.

Eugene O'Neill, Playwright, through his agents, has sold property at the s. e. corner of 62d and Columbus avenue, in the family for 35 years.

Arriving here Sept. 25, Balieff's Chauve-Souris company, will open an American tour at Toronto, Oct. 7. Again under direction of Morris Gest.

A police raid on the building at 264 W. 139th street, in the negro belt, disclosed 150,000 policy slips and $30,000 in cash. Fred Buchanan, known as "Crackers," was held in $5,000 bail.

Another suit has been filed against Gene Tunney in Bridgeport, Conn. Tim Mara charges Tunney owes him $20,000 for work in arranging the first fight with Dempsey in Philadelphia. Mara's suit has been scheduled to follow the breach of promise action of Mrs. Katherine King Fogarty, who asks for $500,000.

A dramatic company will leave Italy next March for North, Central and South America. Headed by Mart Abba.

With the opening of the new theatrical season, the Broadway Asso. through its president, Dr. John A. Harris, will again ask Commissioner Whalen to modify his traffic regulations in the theatre district. During the summer months the rules were not so stringently enforced, but with the return of fall the Commish has said they will again become drastic.

Counsel for Jefferson Seligman, sued by "Kittens" Leightner for $100,000 breach of promise, have filed an application in Supreme Court, asking that they be allowed to take testimony from "Kittens'" relatives in Canton, O., to be used in the Seligman defense.

American rights of "A Wise Virgin," a comedy by Adam Costony, Hungarian, have been purchased by Lionel A. Hyman.

In order to handle talker projectors to be placed in the homes which Pathe will shortly place on the market, the Pathe Talking Pictures, Inc., has been chartered in Delaware.

Edgar Selwyn, now in London, has engaged June Walker and Geoffrey Kerr, also over there, to appear in the American production of "Other Men's Wives," by Walter Hackett, current in London.

Final papers were signed Sept. 6 in New Haven, whereby Warners took over the 19 theatres of the Hoffman Theatrical Enterprises in Connecticut. The theatres have a seating capacity of 30,000 and annual aggregate receipts of $3,500,000. Sale retroactive to Sept. 1.

An agreement is said to have been reached between General Motors and R. C. A. for the former to handle all R. C. A. radio and talking machine products through its automobile agencies, giving the latter a single retail outlet in almost every country in the world.

J. Fisher White and Robert Haslam, English actors, are here to appear in Laura D. Wilck's production, "Thunder In the Air," by Robins Millar, editor of Evening News, Glasgow.

John Golden will produce Bertram Block's new play entitled "P. S. He Got the Job."

Mary Dowling, one of Texas Guinan's "little girls" is in the Community Hospital, Rockville Centre, L. I. with seven stitches in her forehead and Thomas Meehan, Miss Guinan's chauffer is under $1,000 bail on a charge of driving while intoxicated. Meehan collided with the front porch of Ernest Locher's home at Rockville Centre.

After depreciation, interest and federal taxes, Shubert Theatre Corp. and subsidiaries show profit for the fiscal year ending June 30, 1929 of $1,076,376, equivalent to $5.33 per share on 213,160 shares outstanding. Last year $7.53 was the reported profit on 180,020 shares.

Educational Film Exchanges, Inc., Sono-Art Productions, Inc., and World Wide Pictures, Inc., have been merged into Sono-Art-World Wide Pictures, Inc. George W. Weeks of Sono-Art will head the new company.

By the will of the late Mrs. Edna Macauley-Lewisohn-Fox former actress, her husband, Arthur William Fox, receives $100,000, after his death the amount will be divided equally among 10 charities. Full estate over $500,000.

Billy Lynn, head steward on the "Leviathan" for many years, has resigned. He will open a night club on Broadway.

LOS ANGELES

Southern Pacific Railroad Company awarded a judgment of $3,121 against C. C. Pyle and Red Grange after the former sued to obtain that sum. Claimed it was due for transportation of Grange's football team to the Coast in 1926.

H. C. Witwer, author, who died here Aug. 9, left an estate valued at approximately $18,000. He left no will.

Blanche Mehaffey postpones wedding to Wallace Staunton until Sept. 28.

Alimony suit of Beatrice Dillon against Robert Dillon, scenario writer, dropped. Former failed to appear before Superior Court Judge Warne to show cause why the $200 a month she asked should be given.

Lone bandit held up the box office of the Fox Golden Gate obtaining $92 from the cashier, Helen Webble.

Ringling-B&B circus opens here Sept. 12 for four days.

Fox's "Cock-Eyed World" opens at Grauman's Chinese Sept. 24 following "Hollywood Revue," closing Sept. 21. There will be no prolog as originally planned.

Mrs. Irving Berlin arrived in town last week, joining her husband.

Clarence Burton, screen actor, ordered by Superior Court Judge Warne to pay his wife, Gladys Burton, $75 a month alimony with the alternative of a jail sentence.

Charley Chase reported recovering from a stomach ailment.

Doris Dawson did not sustain serious injuries when struck by an auto last week. Originally reported as serious, the injuries proved very slight on examination.

Nell Guard filed suit for divorce from Kit Guard, film comedian. Cruelty.

Clarke Silvernail filed suit against the Western Union Telegraph company for $35,000 damages alleging his reputation was injured by an unsigned telegram sent as a result of his activities for Equity.

Betty Compson requests permission of City Planning Commission to erect a hotel in Hollywood. Request will be heard today (Wednesday).

Contract for the erection of a Greek theatre in Griffith Park let to Crosel & Kitchen with construction to start shortly.

CHICAGO

Jane McAllister, 24, entertainer at the Club Algiers, has filed a $250,000 breach of promise suit against Harry E. Stebbings, president of the West Woodworking Company, Stebbings is married and the father of three children. His wife, on Jan. 10, filed suit for divorce.

Victor Newton is now De Forest sales manager for Iowa-Nebraska territory.

Jimmy Abrose is now sales manager for Tiffany-Stahl.

Vitagraph (grind) closed permanently.

Eastside, new 1,300-seater, opens in two weeks.

Arcadia, new picture house here, opens soon.

Chicago picture house transfers recently are the Calo, from Brunhild & Leventhal to Calo Theatre Corp.; Ada, from Paul Lenca to Sol Bornstein; Temple, from Brunhild Bros. to Bambara Amusement Co.

Andrew Karzas' Trianon ballroom is substituting a new band every two weeks via MCA. Ray Miller began a two weeks' stay Sept. 9, and will be followed by Jan Garber, Jack Crawford and Al Katz.

Louis C. Barlow has joined MCA as publicity director. He succeeds Karl Kramer, who assumes an executive post.

Attached by Wrong Guy

(Continued from page 1)

last year melted like an eskimo pie in a Turkish bath.

Slept in the Kitchen

Hayes went on a vacation the other day and Saks went to work, again sending the dark man. Dona ushered her unwelcomed guest into the kitchen and—well, a fellow can't get that way drinking out of the sink.

While he dozed, Miss Rose emptied the apartment of all her precious things, her mother assisting. It was quite the sight, they say, observing the dainty red-haired Dona carting piano lamps, oriental rugs and draperies into taxicabs, waiting in line.

Dona hied herself to Park avenue. She hired a $22 a day suite and called Hollywood. When the operator called back to say the charge was $72.30 and the management required all charges over $10 paid at once, Miss Rose merely said: "Of all the nerve! Am I to be insulted?" and hung up. The manager called back and apologized.

Everything is O. K. thus far. Next week may be another story.

OBITUARY

(Continued from page 67)

stage characters, died Sept. 2 at the home of his brother in Wickford, R. I.

He was born in New York and made his stage debut when 17. When not appearing in legits he was in vaude and had last played the Keith houses.

Master Gabriel served 27 years on the stage. Besides his Buster Brown and Little Nemo parts which he played for years he also appeared with Charlotte Greenwood in "Lick Kick."

The little comedian was only 40 inches high but was unusually active in both stage work and sports. His health started to decline about a year ago.

Interment in Riverside cemetery in Providence.

JOE MACK

Joe Mack, vaudevillain and actor, died Sept. 3 in the Naval Hospital, Chelsea, Mass., of stomach trouble following an operation on his hip the week before.

Mr. Mack at one time was partner to Nellie Breen of the Breen family of dancers. With his wife he had formed the team of Mack and Rossiter, the latter surviving, also a five-year-old son.

Deceased's home was in Lynn, Mass., but for the past two months he had been summering at the home of Bernie Friberg, ball player.

For 20 years he was in stage productions, playing in "Angel Face," "Listen Lester" and "Take a Chance."

EDWARD MACK

Edward Mack, 59, vaudevillian, died Sept. 7 at his home in Canton, O., after an illness of several months.

Mr. Mack had been on the stage many years, having been a member of the original Manhattan Comedy Four and for 17 years with Al Shean (Gallagher and Shean).

He spent six years in Europe in theatrical work and also appeared in vaudeville with his wife until his retirement 16 years ago.

Mr. Mack is survived by his widow and a brother, William Mack, Philadelphia.

Interment in Canton.

PAUL LENI

Paul Leni, 44, Universal director, died Sept. 3 at his home in Hollywood, Cal., after an illness of five months of blood poisoning believed to have resulted from a neglected ulcerated tooth.

Leni was born in Stuttgart, Germany. At the Academy of Pictorial Art he specialized in painting and received a degree. His first work in pictures was as an art director in Germany, later personally directing. He went to the Universal studio three years ago. His widow survives.

Morris Slotkin

Morris Slotkin, 66, managing director, Lafayette Theatre, Buffalo, died last week after three years' illness.

Slotkin started theatre operations as manager of neighborhood houses in Buffalo about 15 years ago, and with associates built the Lafayette theatre and office building, the active management of which he personally assumed since opening five years ago. He leaves a wife and two sons.

MADELEINE GALBRAITH

Madeleine Galbraith (Mrs. Edwin Evans), 30, was killed by a fall from the seventh floor of the Hotel Chesterfield, New York, Sept. 4. A news account of the accident appears elsewhere in this issue.

EDWARD P. LEVY

Edward P. Levy, 54, formerly manager of the Orpheum, Salt Lake City, now the Capitol, died in Oakland, Cal., of heart trouble.

He was part owner and manager of three theatres.

Thomas J. Smith, secretary to Gearge H. Broadhurst for a number of years, died Aug. 31. Interment in Calvary cemetery.

Irving Courtney Casler, operatic singer, died recently in New York.

The father (70) of Earl Shanks, colored vaudevillian was struck and killed by an auto Sept. 3.

DEATHS ABROAD

Paris, Sept. 1.

Ettore Ferrari, 80, Italian sculptor, died in Rome.

Edmond Calvin, 70, French comedian, formerly of the Palais Royal theatre, where his father was formerly director, died in Paris.

Wilhelm Stucken, 42, German playwright, died suddenly of heart disease, in Berlin.

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AND

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